

MAXIMUM ROCK 'N' ROLL

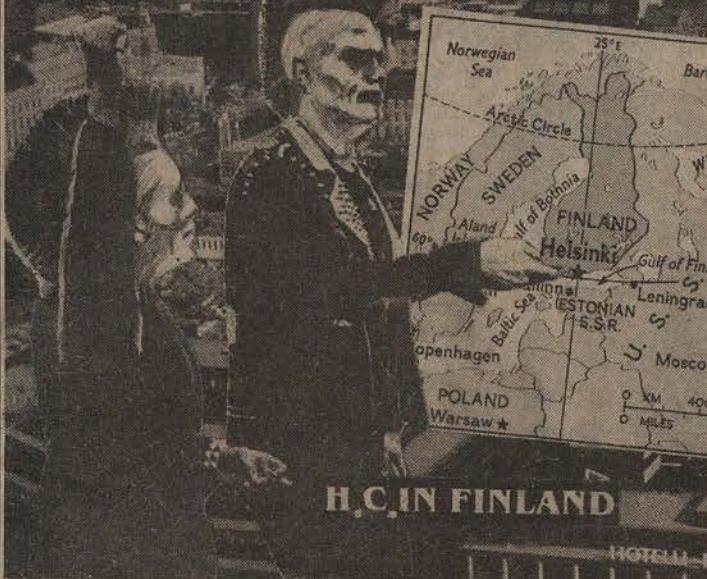
Volume 1

Number 3

Nov.-Dec. 1982

\$1.00

SPECIAL REPORT



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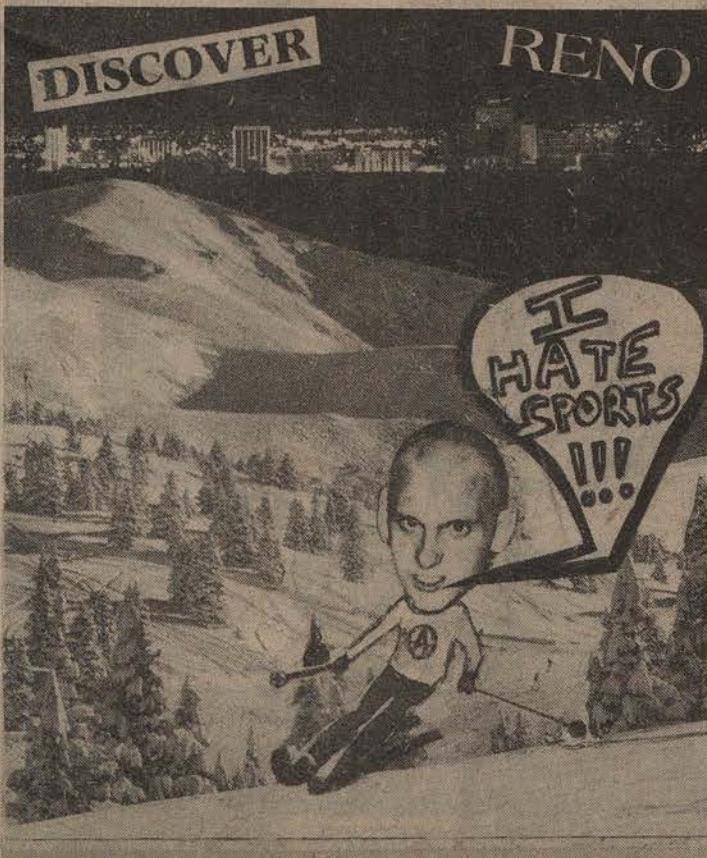
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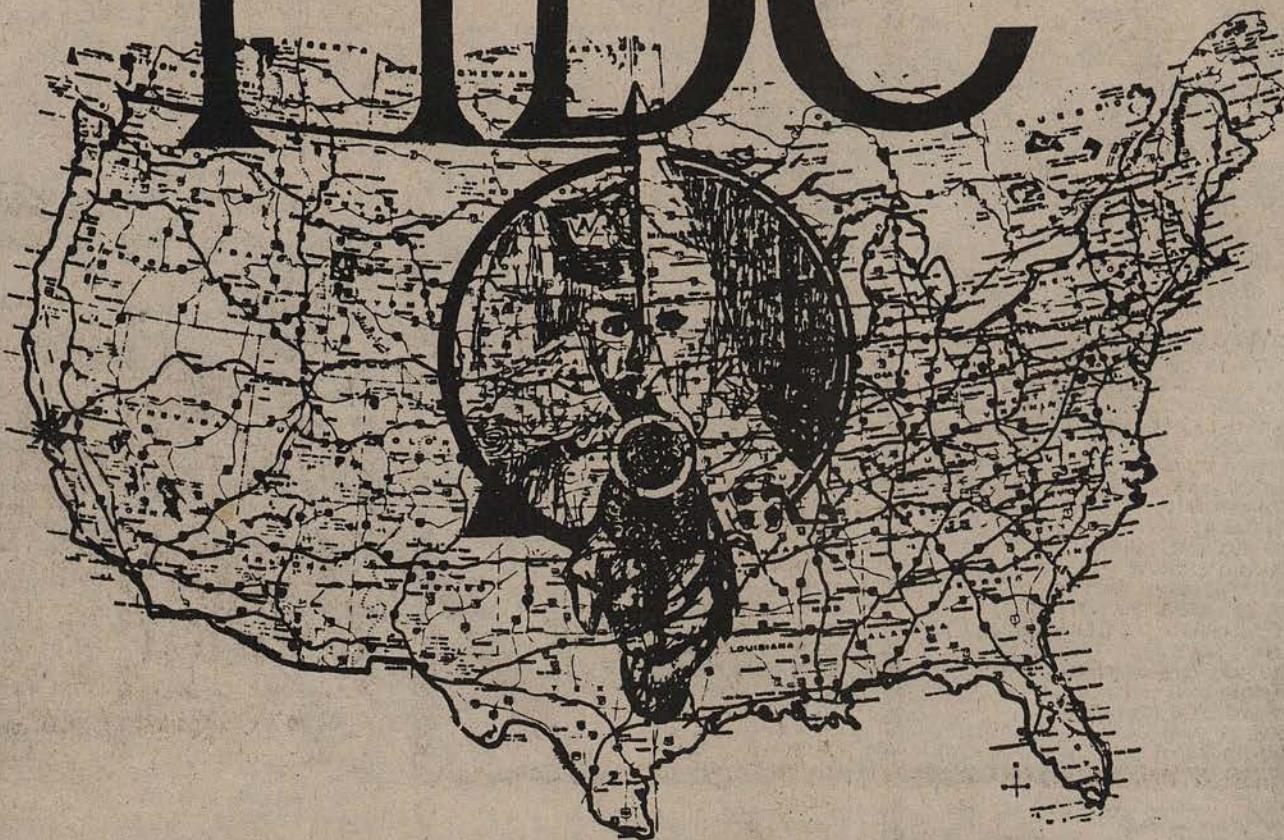
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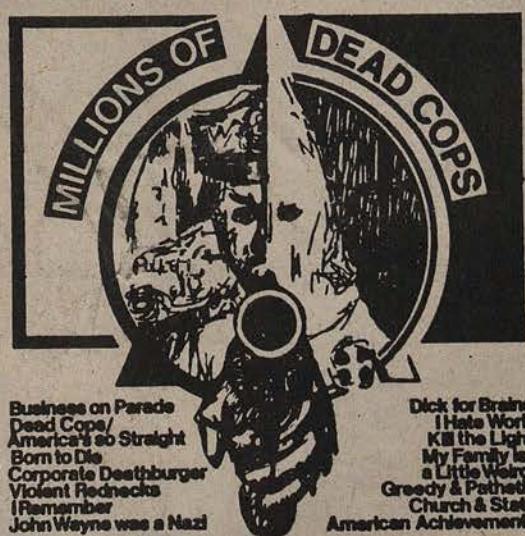
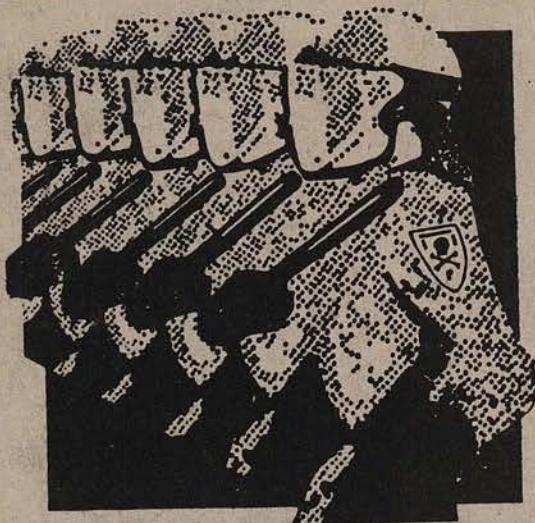


PLUS: THE LEWD, 5TH COLUMN, AFFLICTED, NECROS, FARTZ, INTENSIFIED CHAOS, SIN 34, CAPITAL PUNISHMENT, SOCIAL UNREST, SADISTIC EXPLOITS, THE ANARCHY PRIMER, CREEPING ROCKSTARISM, SCENE REPORTS, REVIEWS, AND MORE!

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a Little Weird
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MAXIMUM ROCK N ROLL

- 1-TERVEET KÄDET - AÄRETON JOULO-EP
- 2-CRUCIFUCKS - ESTABLISHMENT-TAPE
- 3-ANGRY SAMOANS - BACK FROM SAMOA-LP
- 4-POISON IDEA - TAPE
- 5-PAHO NEISYT - MITÄ...EP
- 6-BASTARDS - MAILN'A...-EP
- 7-ARTICLES OF FAITH - WHAT WE...EP
- 8-YOUR FUNERAL - I WANT...45
- 9-UPRIGHT CITIZENS - BOMB...EP
- 10-NUKKETEATERI - TERVETULOA...EP
- 11-MILKSHAKES - PLEASE DON'T...EP
- 12-NO THANKS - ARE YOU...TAPE
- 13-NO CRISIS - SHE'S INTO SCENE-EP
- 14-KAAOS - KYTTÄÄ NÄTÄSIKOJA-EP
- 15-REALLY RED - NEW STRINGS...EP
- 16-RIOT 303 - CROWD CONTROL-EP
- 17-KOHU-63 - VALTAA...EP
- 18-TV PERSONALITIES - BEATLES-LP
- 19-ANTI-CIMEX - ANARCHIST ATTACK-EP
- 20-MASTERTAPE -LP (V/A)

JEFF BALE

- 1-TV PERSONALITIES...BEATLES-LP
- 2-SALVATION ARMY-EP
- 3-DREAM SYNDICATE-DAY OF WINE..LP
- 4-BANGLES-EP
- 5-MASTERAPE-LP(V/A)
- 6-DR. & MEDICS-DRUIDS ARE HERE-45
- 7-SOCIAL DISORDER-ION-1945-45
- 8-RIK L RIK-DOMINIQUE-45
- 9-MORTAL MICRONAUTS-LP
- 10-NOT SO QUIET...LP(V/A)
- 11-CAPT. SENSIBLE-LP
- 12-SQUIRE-NO TIME TOMORROW-45
- 13-JEDRZEJ DMOCHOWSKI-LP
- 14-JOHN'S CHILDREN-OR'ASM-LP
- 15-AMERICAN YOUTH REPORT-LP(V/A)
- 16-YOUR FUNERAL-45
- 17-LE MAT-EVERY DREAM-45
- 18-IRED FOOL & DIN-SONG IN HEAT-45
- 19-FIRECLUE-SPEC. 1ST EDIT-LP
- 20-RAT MUSIC FOR RAT PEOPLE-LP(V/A)

JOHN SILVA

- 1-HEINO-GERMAN PATRIOTIC 19th C SONGS-LP
- 2-NOT SO QUIET ON WESTERN FRONT-LP V/A
- 3-NO THANKS-TAPE
- 4-BAUHAUS-THE SKY'S GONE OUT-LP
- 5-MAYHEM-EP
- 6-ALL MEAT PUPPETS
- 7-TAR BABIES-TAPE
- 8-ALL TERVEET KÄDET
- 9-DOA-WAR ON 45-EP
- 10-VENOM-WELCOME TO HELL-LP
- 11-MOTOR BOYS MOTOR-LP
- 12-BYO COMPILATION-LP V/A
- 13-ALVINO REY'S GREATEST HITS-LP
- 14-CAPT. BEEFHART- ICE CREAM FOR CROW-LP
- 15-MAU MAU'S -EP
- 16-ATOMIC CAFE-FILM SOUNDTRACK
- 17-FAITH/VOID-LP
- 18-SEIZE-EVERYBODY DIES-EP
- 19-CRUCIAL TRUTH-EP
- 20-BOLINE-BOLINE-LP

JELLO BIAFRA

- 1-CRASS-HOW DOES IT FEEL-45
- 2-RAT MUSIC FOR RAT PEOPLE-LP(V/A)
- 3-ABRASIVE WHEELS-BURN 'EM DOWN-45
- 4-DISCHARGE-DOOMSDAY-45
- 5-SOCIAL DISTORTION-1945-45
- 6-DISORDER-PERDITION-EP
- 7-REALLY RED-NEW STRINGS...EP
- 8-DOA-WAR ON 45-EP
- 9-VICE SQUAD-STATE OF EMERGENCY-45
- 10-MOHAWKS-DEMO TAPE
- 11-RESIDENTS-INTERMISSION-EP
- 12-SLIME-LP
- 13-ATTAK-FUTURE DREAMS-45
- 14-FALSE PROPHETS-COOD CLEAN FUN-45
- 15-CHRON CEN-OUTLAW-45
- 16-ZOUNDS-MORE TROUBLE COMIN'-45
- 17-NO CRISIS-SHE'S INTO SCENE-EP
- 18-TV PERSONALITIES...BEATLES-LP
- 19-ENEMY-PUNK'S ALIVE-45
- 20-ANGRY SAMOANS-LP

STEVE SPINALI

- 1-CLEVELAND CONFIDENTIAL-LP(V/A)
- 2-CA-BARET VOLTAIRE-HAI-LP
- 3-ANGRY SAMOAMS-LP
- 4-39 CLOCKS-SUBNARCOTIC
- 5-PANTHEON BURNS-BLOW YOUR TOP-EP
- 6-BRAVE COMBO-URBAN CROWN-UPS-EP
- 7-CHARLIE PICKETT & EGGS-LIVE LP
- 8-NEW ORDER-TEMPTATION-45
- 9-KRANKHAFT-PHANTASTEN-45
- 10-DISORDER-PERDITION-EP
- 11-SLIM CALLIARD-GROOVE JUICE-LP
- 12-JUST ANOTHER ASSHOLE-LP(V/A)
- 13-THE OTHER-TAPE(V/A)
- 14-TANK OF DANZIC-NOT TRENDY-LP
- 15-CODE OF HONOR/SICK PLEASURE-LP
- 16-DREAM SYNDICATE-DAYS OF WINE..LP
- 17-SARC STORY-LP(V/A)
- 18-VORG-RUPPE-MENCHENKIND-LP
- 19-NURSE WITH WOUND-HOMOTOPY..LP
- 20-TILLPUT-LP

RAY FARRELL

- 1-CRUCIFUCKS-DEMO TAPE
- 2-TERVEET KÄDET-AÄRETON JOULO-EP
- 3-ARTICLES OF FAITH-EP
- 4-POISON IDEA-DEMO TAPE
- 5-ANGRY SAMOANS-LP
- 6-JEZUS & GOSPELFUCKERS-TAPE
- 7-YOUTH YOUTH YOUTH-TAPE
- 8-MEATHOUSE-TAPE(V/A)
- 9-URBN DK-EP
- 10-REALLY RED-NEW STRINGS..EP
- 11-RIISTETYTY-LAKI JA...EP
- 12-WHAT IS IT?-LP(V/A)
- 13-NO CRISIS-SHE'S INTO SCENE-EP
- 14-NOT SO QUIET..LP(V/A)
- 15-RATTUS-RAJOTIETTU...EP
- 16-FAITH/VOID-LP
- 17-UPRIGHT CITIZENS-EP
- 18-VANDALS-PEACE THRU VANDALISM-EP
- 19-IS THAT ALL THERE IS-TAPE(V/A)
- 20-DISORDER-PERDITION-EP

TY YOHANAN

- 1-COSMONAUT IT RAUM-45
- 2-NOT SO QUIET..LP(V/A)
- 3-MOB-UPSE" THE SYSTEM-EP
- 4-CRASS-HOW DOES I' FEEL-EP
- 5-HONK-JESUS LIEB'DICH-EP
- 6-RABID-45
- 7-DOA-WAR ON 45-EP
- 8-MDC-LP
- 9-RADICAL LEFT-DEMO TAPE
- 10-CODE OF HONOR/SICK PLEASURE-LP
- 11-7 SECONDS-SKIN, BRAINS...EP
- 12-HARNROHRER-EP
- 13-REALLY RED-NEW STRINGS...EP
- 14-THE SYSTEM-LP
- 15-DISORDER-PERDITION-EP
- 16-MISGUIDED-BRING IT DOWN-EP
- 17-MASTERAPE-LP(V/A)
- 18-NEGATIVE APPROACH-EP
- 19-SEIZE-EVERYBODY DIES-EP
- 20-GER-AMER UNDERGROUND HITS-LP(V/A)

RUTH SCHWARTZ

RADIO TOP 20

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KIM M
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DAVE RAVE
LISA SMITH
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RAY FARRELL
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DAVE MDC
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PETER URBAN
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MIKE VRANEY
CINDY VRANEY

Finances

Maximum Rock 'n Roll
Financial Report
Jun. 1-Nov. 1, 1982

Money Received	\$3,986.04
Expenses	(\$2,709.15)
Oustanding Debts	(\$ 447.07)
On-hand as of 11-1-82	\$ 829.82
Printing Expenses of Issue 3	(\$ 852.00)
(To be paid 11-15-82)	

MAXIMUM ROCK N ROLL ON THE AIR

WFNU-NEW YORK,NY 94.1 FM THURS 6PM
WJRH-EASTON, PA 90.5 FM MON MIDNIGHT
KPFK-SF BAY AREA 94.1FM TUES 9PM
KPCF-FRESNO, CA 88.1FM TUES 9PM
WMUC-COLLEGE PK, MD 88.1FM SUN 7PM
KWCW-WALLA WALLA, WA 90.5FM SUN MID,
WZRD-CHICAGO, IL 88.3FM SUN 1 PM
KJHK-LAWRENCE, KS 91 FM TUES 11PM
WMEB-ORONO, ME 91.9FM FRI 9PM
WUSB-STONYBROOK, NY 90.1FM MON 5PM
KDIC-GRINELLE, IA 88.5FM MON 9PM
KUCS-BELLEVUE, WA 89.3FM WEDS 11PM
WMUR-MILWAUKEE, WI 750AM MON 10PM
KPAI-MINNEAPOLIS, MN 90.3FM ???
WFRC-FRITCHFIELD, MA THURS 4PM
WKDU-PHILADELPHIA, PA 91.7FM TUES MID.

LETTERS

We get hate mail:

Dear Maximum Propaganda and Minimum Rock and Roll,

Your magazine makes me depressed. What the fuck is the point in all you do? You crank out phrases endlessly: "Fight Authority", "Resist Oppression" and "Crush Racism". Fine. But THEN what?

When Jello Biafra is elected president in 1998 on the Hardcore Party ticket, what specifically will he do? I'm not asking how to fight Authority; I'm wondering how you want the world to operate, once the fascist/racist/imperialist/genocidal/sexist/capitalist (choose one) Authority is overthrown? Will you stick a gun in the people's mouths and say "Either you love your neighbor and live in peace and harmony, or I'll blow your face out!" Or, if you'd rather have no government at all, what will you do when someone sticks a gun in your mouth and says "I'm taking over, so fuck you!" Will you play DEAD KENNEDYS records for him until he comes to his senses? I have a feeling that most of your readers' main reason for wanting to overthrow "Authority" is so that they can spray-paint houses, break windows, and steal stereos without any "police brutality" telling them not to. Don't tell us who we should fight; tell us what we should fight for. I don't want vague ideals, I want concrete steps on how to make the world a better place.

A. Punk
Berkeley

Ed.--First, the people who work on this rag all have varying progressive perspectives on how to change "the system". Even if we wanted to, we couldn't present "a line". Secondly, we don't want to. We may, from time-to-time, publish articles urging specific alternatives, but they will be individual opinion pieces. Third, after all your complaining about the potential for authoritarianism here, you turn around and say we should TELL you what to fight for. No way--that's up to you to decide. The "concrete steps" will only take place once most people in this world have the consciousness, self-respect, respect for others, maturity, and desire to accept their share of the responsibility for governing. That's a long way away, and until then, the most we can do is oppose the fascist future planned for us, and try to communicate our values to others.

No NATIONS/NO NUKES March,



Dear Maximum Rock 'N Roll,

If you haven't guessed it yet, I am an ANARCHIST (if I must use that label) involved in N.Y.C.'s "PUNK ROCK/HARDCORE" scene, & overlyjoyed that there really are people sharing similar views on the west coast. Now that I know what's going on out west let me fill you in on what the N.Y. (east coast) situation is all about... N.Y.C. (as well as DC, Boston, etc.) is a pathetically TRENDY town with a developing "HARDCORE" scene. As in cal. there are hordes (200 is a good estimate) of SKINHEAD clones (mohawks

LETTERS

are out this week I think) running around, totally APATHETIC, & concerned only with which band can play the fastest & who can dance & be the "hardest" (what a dumb word). Most bands here, hold & perpetuate the above values...in other words, NOTHING IS BEING DONE, FELT OR HEARD. However...

there are a number of politically/socially conscious kids & this is what we are doing...

FRONT (a social association of individuals dedicated to the advancement of anarchistic principles) has just been formed this summer by Dan Rampant (of the CRYPT KRSHERS) & myself with the intent of uniting all kids--everywhere--believing in true liberty, freedom & equality. We plan to achieve this through communications, distributing literature (flyers, magazines, lyrics, etc.) at gigs & shops; through music & art (self explanatory); & through action (holding meetings, lectures, conferences, poetry readings, rallies, demonstrations, etc., etc., etc.) & encouraging others to do the same.

So far we have accomplished this much...coordinated a N.Y.C. - Philly contingency of anarchist punks for the June 12 anti-nuke rally in N.Y.C. (it went great with about 50 punks marching under black flags). It was the first attempt at uniting youth for constructive purposes. Released 2 magazines (Vegetable Digest, & PropAgenda). Helped instill a feeling of UNITY, INDIVIDUALITY & NON-CONFORMITY, as well as an anti-violence (no one rules) attitude into our scene--which is relatively good in terms of comraderie & fighting.

What we still are trying to do is...

Extend a front into a nationwide/worldwide network of affinity groups like our own. We have already established links with the Philadelphia ANARCHISTS/PUNKS & intend to hold an Anarchist-Punk festival here in N.Y. within a few months (mixing music with lectures, art exhibits, poetry readings, meetings, discussion groups etc.). Should any one in Cal. like to participate contact us soon. So far, SADISTIC EXPLOITS & REAGAN YOUTH (N.Y.) are to play. We are working on opening an

alternative space where artists & musicians can work & own cooperatively. We want to establish an east coast BETTER YOUTH ORGANIZATION in the near future to help unite the bands & kids on this side of the continent (which is plagued with a N.Y. rules, Boston rules, D.C. rules mentality). A big step in the right direction will be this "IF THE KIDS ARE UNITED" festival scheduled for October in New Jersey involving bands from N.Y., midwest, D.C., Boston, N.J., Philly & California.

What we must do now is UNITE every open minded, freedom loving youth & get them INVOLVED in the never ending struggle towards a better world (aka ANARCHY). Lets create a real anarchistic youth counter culture posers. Spread the word there, we'll do it here...the world is ours. ANARCHY, UNITY & PEACE.

Dave Insurgent

LETTERS

LA retorts

Dear Maximum R & R,

As an LA punk, it very much pisses me off when SF punks cut us down, and say we do nothing but fight, when 90% of them have never even been here. In your letter section Lynn & Michelle said that LA was "down the tubes". Be glad that you don't have the meanest pigs in America. It is because of them that the whiskey, the starwood, and the cuckoo's nest were closed. Be honest with yourselves, we do have some (actually, a lot) of great bands. I was very prejudice against SF punks, because I had heard of how much they were against us. It seems to me that just about every other American scene hates us ("this is Boston, not LA", being the best example of this), for one gay reason or another. I have overcome my prejudice of SF, and I think you have some very good bands (THE LEWD, FLIPPER, and the D.K.'s are great). And the people are generally nice. I think if you came to LA you would have the same experience. As I wish to find out more about SF, anyone who can overcome their LA prejudice, &

would like to exchange tapes, fanzines, pictures, scene reports, etc., write: Razor, 2044 West 236th Place, Torrance, CA 90501.

Ed. -- When we wrote the letter we had just gotten back from LA and were disappointed to find that A LOT of your clubs had closed down and that so many people were into a mindless "image trip." You have to admit that LA is no way as good as it used to be. HOWEVER! You are definitely right about the quality of So. Cal. bands. Granted, the cops in LA are awful (but they're not much better anywhere else). Please understand--we don't hate LA (see Michelle's letter in issue no.2!).

What, Newman Worry???

What the fuck is wrong with this world? I was just watching the news and some asshole named Bob Wilkinson, who is a leader in the Ku Klux Klan, said that god made white people to be superior. What makes one person better than another? No wonder I can't stand the world. How can a person believe in religion when they use it like that?

What about all these "religious" groups? I saw a show where they said all they wanted was a small donation...of \$100. If 1,000 people went for it, that's \$100,000. What happens to this money? Is it used to control government? Buy some rich fucker's house? Some guy gets a bunch of money and people's trust, then fucks 'em over--look at Jim Jones and his cult.

I think the current world situation sucks. I'll be 18 next year, then Reagan can send me to some shithole place to die for some oil.

Shit is happening everywhere. People are getting killed in Poland for standing up for their rights. Governments don't care about people, they care about money and control.

People look at me and say I'm weird 'cause I'm a punk. They don't bother to find out why I'm like this. These are the same people who sit in front of a T.V. and bitch 'cause they don't have enough money.

LETTERS

LETTERS

a preview...

Come on people, why can't we just be people all over the world instead of Russians, Americans, etc. Support solidarity, don't sympathize with the KKK (who are modern-day Nazis). If you're 18, don't register for the draft, support the Underground! I'm not saying be a terrorist and kill people, but as human beings we do have rights. Don't be a mindless clone.

C. Newman

Jerod & Noizebush,

How fucking right you are! Your article on Media Distortion is the most true to the fact article I have read on the subject. Most of those Madison Ave. fuckheads are too busy worrying what typist to have blow them than they are to know the scene outside of Madison Ave. Their own ratings-inflated-egos are as high as their fucking hi-rise offices, why don't they jump from their buildings & see if they make a sound when they land?

If Parents of Punkers want to stop the punk movement, why don't they take a couple of TYLENOLS and RID THEMSELVES of the headaches they get from their "untiring efforts." Why isn't there a group for Punks (hardcores) out to screw their parents' scene (i.e. PTA, martini lunches, etc.)? Fuck them.

Who knows better than us--The Kids--WE'RE the scene.

The scene is strong and it can't stop. It's the greatest & wisest and SMARTEST the music scene has ever been.

Thanks,

John Dis
Boston, MA

Calgon Take Me Away!

College students are back in town which can only mean--muscle-bound gorillas in Izon shirts slam dancing (trying to anyway), college students at clubs getting drunk, or "punking out" for the night! Its enough to make me vomit! Boston is having some problems, more than I can express in just ONE letter. See, here in Beantown we have what you call a "drinking age" of 20 and it is enforced! Bouncers are such fuckin' creeps! An "all ages" show just recently with THE PROLETARIAT and MISSION OF BURMA resulted in fights amongst bouncers and kids (the bouncer started it!) Violence disgusts me especially for the reason of just wanting to thrash and slam dance! We HAD a great place, the Media Workshop but it got closed down by police when FLIPPER played. All we want is a place so kids can go and get out aggressions, not get shit-faced, if we wanted that we could go on a corner like any other "normal" teenager. I have a fanzine myself called "Seven (7) Seconds." I hope through that I can unite kids' thoughts cause without unity we are nowhere! Boston isn't dead though theres some great "youth bands" amoungst all the shit we put up with! (SS DECONTROL, F.U.'s, PROLETARIAT, 007...). Away from the numbers is where I am free...

Born Dead
(MJ)
119 Charlesbank Rd.
Newton, MA
02158

Dear Tim and the Gang!

Thanx for the Mag, it's great! I'm glad you decided to put out a 'zine, because you can say things sometimes better in a 50-odd page mag than you can say in a one-hour radio show. It's also good and very comforting to see that your involvement with "Punk" goes far beyond just music, as most radio shows are. I think the idea that you're for the "Fans" as well as bands is one that not too many people are "For" these days. Too many bands as well as "Fans" (or whatever you want to call them) have an attitude of like "Well, if I can't get free records or Fanzines from him" or "If she won't lay me, then I don't want to have anything to do with him/her",

which I think is an attitude which should be left to rock stars (and I'm not mentioning any names...). I mean, just from one small scene here in Chicago, I heard that a certain band won't play a gig unless they get \$500 for it! What kind of bullshit is that? When BLACK FLAG played here last time, they didn't make that much! Let's face it, it's almost impossible to demand a certain amount of \$\$ from a club, especially in Chicago, where most clubowners will rip you off (not just bands, either!) hand and foot. If people don't stop with the image, then our "Punk Movement" (or whatever you want to call it) isn't going to amount to anything more than "shocking" story material for Sunday's "People" column. And that's why I think people of your ilk are important; because you consider lyric material important to a band and their songs. What do lyrics like "I wanna kill, kill, kill...", "I wanna die, die, die...", "I wanna beat my head into a wall...", etc. DO for someone? They don't open people's eyes to certain truths about the world, that's for sure. If bands want to write songs like that, they should've thought of that in 1977, when it was "trendy" (what a stupid word!) to sing about such irrelevant subjects.

Don't get me wrong, I do think there are a lot of lyrically-happening bands in the "Scene". SACCHARINE TRUST's songs take a big bite out of a person's social life with stuff like "Community Lie", "Mad at the Company", and "We don't need Freedom"; THE MINUTEMEN's songs have messages in them, they may be hidden a bit, but come on--people aren't stupid, if they can't figure it out, what are they doing reading the lyrics in the first place? There's a lot more bands whose lyrics are intelligent: MINOR THREAT, S.S. DECONTROL, MDC, FLIPPER, MEAT PUPPETS, HUSKER DU (although I'll admit some of their stuff isn't totally "up-to-par" with other stuff, but nobody's (well, almost nobody...) perfect! Now, if everyone, I mean

EVERYONE who calls him/herself a "Punk" or thinks of themselves as being a socially/politically/religious intelligent person would just open their eyes, ears, etc. just a little more, then they'd see how bad a shape our "scene" really is in. Oh well, that's not too big a dream, is it? Thanx for letting me speak my word. Anthony Illarde, (age 14) Chicago, Ill. Drummer for RIGHTS OF THE ACCUSED.

MAXIMUM ROCK 'N' ROLL

WANTS YOU!

Radio Stations: Maximum Rock 'N' Roll radio shows are now available for radio stations only. Cassettes are

\$4 per show. For info contact Ruth Schwartz.

P.O. Box 988
S.F., CA 94101 or call (415) 621-4307 days.

Bands: We want your records, cassettes (demo or garage) for both airplay and Mag review. We also want cool photos for possible use in the Magazine.

Writers: Scene Reports—If you write for an existing magazine, or are on top of the ups and downs of your local scene, then please send us a scene report. Please include a photo of some band or incident mentioned in the article. Also, we would like to receive interviews with bands or local people who have something to communicate. Please try to keep the pieces succinct.

Advertisers: Next issue comes out Jan. 15 and we need Ad copy by Jan. 1. To be sure there's room, please write to let us know what size ad to reserve. Ads are as follows:

Full Page (7½" x 10") — \$90
Half Page (7½" x 5") — \$54
Quarter Page (3¾" x 5") — \$32

Our Magazine wants to help independent labels, local record outlets, independent distributors, bands, etc.

Maximum Rock 'N' Roll
P.O. Box 288
Berkeley, CA 94701



Doctor Jeff Bale Warns ABOUT OUTBREAK of NEW DISEASE Sweeping U.S.

A virulent plague has descended upon us! It's not one of those incomprehensible illnesses caused by increasing technological pollution, but rather a chronic malaise from our rock and roll past. Every time we start hoping that the disease is in remission, it again breaks out with a vengeance, threatening to destroy the organic life of our thriving counterculture. I am, of course, referring to "Creeping Rockstar Syndrome", or "Rockstaritis", a condition best described as bloated egotism fed by legions of awe-struck fans and the music industry's star-making machinery.

To observe "Rockstaritis" in its most advanced stages, simply go to any stadium rock concert. There you will see little plastic rock gods stroking their egos by psychologically manipulating and economically exploiting their audiences. 'Tis indeed depressing to watch masses of impressionable youths enthusiastically paying over \$10 to idolize a bunch of contemptuous, uncaring phonies. If only they knew that their cocky guitar heroes were little more than toy poodles on a short leash held by the very industry whose well-orchestrated hype was largely responsible for their success.

But some of the kids always manage to perceive the empty core behind the glossy imagery, and periodically they rebel against this facade of bullshit. Back in 1976, Punk Rock represented the most extreme rejection of all that was reprehensible about conventional rock and roll, including the entire process of co-optation whereby famous musicians became convinced that they were somehow better than the fans who loyally supported them. This rejection was reflected not only in the editorials of fanzines and the lyrics of punk songs, but in the chaotic way in which bands were formed, gigs were organized, and records were released. As examples, one can note that the personnel of THE MEKONS originally consisted of about 12 people who would appear in different combinations each time they played; that Mark Perry of ALTERNATIVE TELEVISION frequently allowed members of the audience to get onstage and perform or rap; and that amateur garage bands would put out homemade records for themselves and their friends, just for the hell of it. In other words, instead of expending prodigious efforts to become rock stars, the early punks focussed their energy on creating a spontaneous environment where the distinctions between performers and fans were often obliterated. Members of punk bands simultaneously cared about their audiences and reflected their concerns. Rather than monopolize musical output, they urged others to form groups and put out vinyl. As the DESPERATE BICYCLES phrased it: "It's simple, it's easy, go and do it." And many people did just that.

Unfortunately, such cooperation and spontaneity did not last long. The big money boys like CBS+EMI, realized that there was indeed a market in existence for real alternative music--and they moved in to exploit it. They succeeded in their attempts at co-opting some of the bigger groups and the original scene began to dissolve.

Punk might have been down, but it wasn't yet out-for-the-count. A new generation of punk groups began to arise, not only in England, but also in California and throughout Europe. Once again, the growth of community spirit benefited both bands and fans and, for a while, everything was encouraging.

Now, things are beginning to turn sour again, especially here in California where the American hardcore scene took off first. The "Rockstar" disease is spreading fast on the Western Punk Front. In this case, it wasn't the major labels that jumped on the punk bandwagon and co-opted it, but rather smaller labels affiliated with corporate giants (see Ruth's article in MRR #2 for the distinction between "independent" and "alternative" labels) and the incredible growth in size of the Punk audience. The latter development caused certain large club-owners and entrepreneurs to believe that they could make good profits by putting on hardcore shows. Unfortunately, they succeeded. Suddenly, punk groups that had previously been used to playing for 75 people in an underground venue were playing for 2,000 people in a big hall.

So what's wrong with more exposure, you might say? Why should punk bands be forever consigned to sleazy little dives? Isn't it good that they're getting more popular and maybe making some bucks for a change? Ideally, yes. Practically speaking, there are many dangers created by these circumstances.

The problems which arise from punk rock's increased popularity and commercial viability are (as Michael Lydon suggested in his brilliant "Rock for Sale" essay) inherent in the Rock and Roll medium. Yet thus far "Punk"--like the original San Francisco psychedelic bands in the '60's--has been qualitatively different from today's conventional forms of rock, particularly in the sense that people don't normally form hardcore bands with the expectation of being financially successful; the prospects are just too dismal for an intelligent person to seriously entertain. In contrast to others who choose to perform highly commercial musical styles to make a living, or those who consciously prostitute themselves to achieve wealth and (transitory) stardom, most kids join punk groups to rebel against authority and express dissatisfaction or--at the

very least--to escape an alienating, mundane existence, to "have a lark" as SEX PISTOL Steve Jones once put it. The original motivation is to protest against, or escape from, life's many frustrations and restrictions; not to make large sums of money.

However, ours is a highly competitive society in which financial achievement is glorified for its own sake, and beneath these compelling "adolescent" desires lurks the dream of success and financial remuneration, however unconscious. Like certain chronic illnesses, it exists subliminally in a dormant state, and no matter how far below the surface it lies, it can be activated by strong external pressures of various kinds. No one is completely immune from these inner conflicts and it's absurd to blame someone for wanting to eke out a decent living without having to work at a stifling 9-to-5 job. Hell, I wish that I could too!

But therein lies the ultimate source of the "Rockstaritis" epidemic. Only the most aware, principled individuals are capable of resisting the lure of success, no matter how illusory. So, it should come as no surprise that increasing numbers of punk bands are succumbing to this debilitating disease and signing with major labels via intermediaries, working with high-powered booking agencies and unscrupulous promoters, and, in general, becoming absorbed into the music industry's corrupt promotional structure. The fact that they are henceforth an integral part of the very system which they once professed to reject is either completely forgotten or rationalized away in the name of "Getting our message across to more people, man!"

If this were a more perfect world, groups could conceivably adopt this course of action and still manage to maintain their integrity under the resultant pressures. But it isn't, and the consequences are almost uniformly destructive, both to the bands and to the Punk Scene as a whole.

To begin with, the pot of gold at the end of the rainbow rarely materializes. Very few bands are able to break out of the corporate music industry's vicious cycle of exploitation and reach a point where they've actually achieved artistic freedom or financial independence. The vast majority plunge into a constrictive debt-trap after accepting cash advances and being billed for recording costs, a trap they can only escape gradually (if ever) by subordinating their real interests to produce profits for their parent record company. Far from getting rich, they typically end up owing their livelihood to others for an indefinite period of time--time which could be far better spent following their own creative impulses and social consciences. This obscene process makes a farce out of the notion that inexperienced bands will somehow be able to manipulate the sophisticated big-money managers at their own

exploitative game. The SEX PISTOLS were the first group--and probably the last--to accomplish this feat; their very success has made it much more difficult for others to accomplish. More importantly, even those lucky few who manage to gain modest financial dividends will be adversely affected in other ways by success. The more popular a band gets, the more the members start believing their own hype. With few exceptions, this results in a pernicious change of attitude that has unfortunate repercussions in every sphere.

First, it increases the band's separation from their audience. An unhealthy contempt for idolizing fans normally develops, and they are treated less and less like peers and viewed increasingly as indicators of economic returns.

Second (and related intimately to the above), the group gradually loses its community spirit and sacrifices the very ideals that served to attract loyal supporters in the first place. It becomes socially irrelevant and is henceforth part of the problem, not part of the solution.

Third, this new outlook almost invariably results in inferior material and detached professionalism. The music may become more complex and well-produced—"better" from a strictly musical standpoint—but the all-important spirit is lost. And the chaotic, rebellious spirit is precisely what makes Rock and Roll so distinctive and so fucking important to alienated people in sterile, industrial societies like ours.

Finally, successful bands demand more and more money each time they play. The result is much higher ticket prices for the rest of us. What a way to treat loyal fans!

Furthermore, these changes in a group's attitude affect those of the audience in other, less obvious ways. Band members frequently serve as role models for their youthful fans; negative attitudes that they adopt are easily transmitted to large segments of their audience. One result is that the audience is subtly induced to be passive and treat the groups like Stars. They are then less likely to view themselves as equals who could just as well form their own band as watch another in awe. In other words,

we are rapidly returning to pre-Punk modes of hierarchical interaction, the very same modes that Punk was created to obliterate.

Don't get me wrong. I'm not saying that punk bands should never get popular, but only that people should be fully aware of the many pressures that result from sudden, unexpected success. If a band is able to maintain its fundamental integrity, no one should complain if it "shifts a million units." However, the fact is that few musicians are able to withstand dangers posed by egotism, greed, and manipulative business interests. It's up to us—the fans who sustain their popularity—to exert countervailing pressures in an effort to keep our "heroes" honest.

I propose five relatively simple techniques for treating "Rockstaritis" in today's Punk community.

First, all of us should recognize that punk musicians are just fucking people like you or me. They are no better and in fact, are often dumber, than the average fan. Anyone can get up on a stage and bash out noise (just look at LENNONBURGER). So if you've got good ideas, give it a shot yourself. Don't let someone else speak for you.

Second, we should quickly abandon groups that lose touch with their roots and no longer reflect our concerns. To keep supporting irrelevant bands just because you once liked them is equivalent to buying the LED ZEPPELIN XXV LP. Don't hesitate for a minute to criticize musicians that grow too high and mighty.

Third, we've got to transfer our support from such people to newer, more vital bands that have an

abundance of spirit and something to say. Don't worry about whether or not they haven't received any hype, whether they don't look "cool" enough, or whether others put them down. Decide for yourself!

Fourth, all of us should refuse to pay more than \$5 to see a show. Any promoters who try to charge more will then lose their shirts and be forced to lower their prices to a reasonable level in the future.

Fifth, big-name bands should never receive a fixed guarantee from promoters (unless they're flying over from Europe to play one gig in the U.S.). If a percentage is good enough for BLACK FLAG, DDA and the DEAD KENNEDYS, it should sure as hell be good enough for the CIRCLE JERKS, THE MISFITS, and any mediocre Britpunk band that decides to grace our foul country with their presence. If a band has a large enough following, a percentage will prove very lucrative. If they don't, why do they deserve unreasonably high pay?

If we all exercise a little intelligence and discrimination—and act on it—we can force "Rockstaritis" to go into remission. If not, it will eat up our healthy scene like a voracious cancer.

Once again, it's all up to you!



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J. Bale



A) BAD TASTE—WHAT WOULD IT TAKE NOW FOR A BEATLE REUNION? ANSWER—THREE BULLETS.

B) GOOD TASTE—GRAFFITI ON A BATHROOM WALL IN BERKELEY..."IF YOU VOTED FOR REAGAN YOU CAN'T SHIT HERE, 'CAUSE YOUR ASSHOLES IN WASHINGTON."



D.O.A.

8
CRAET
TUNES!

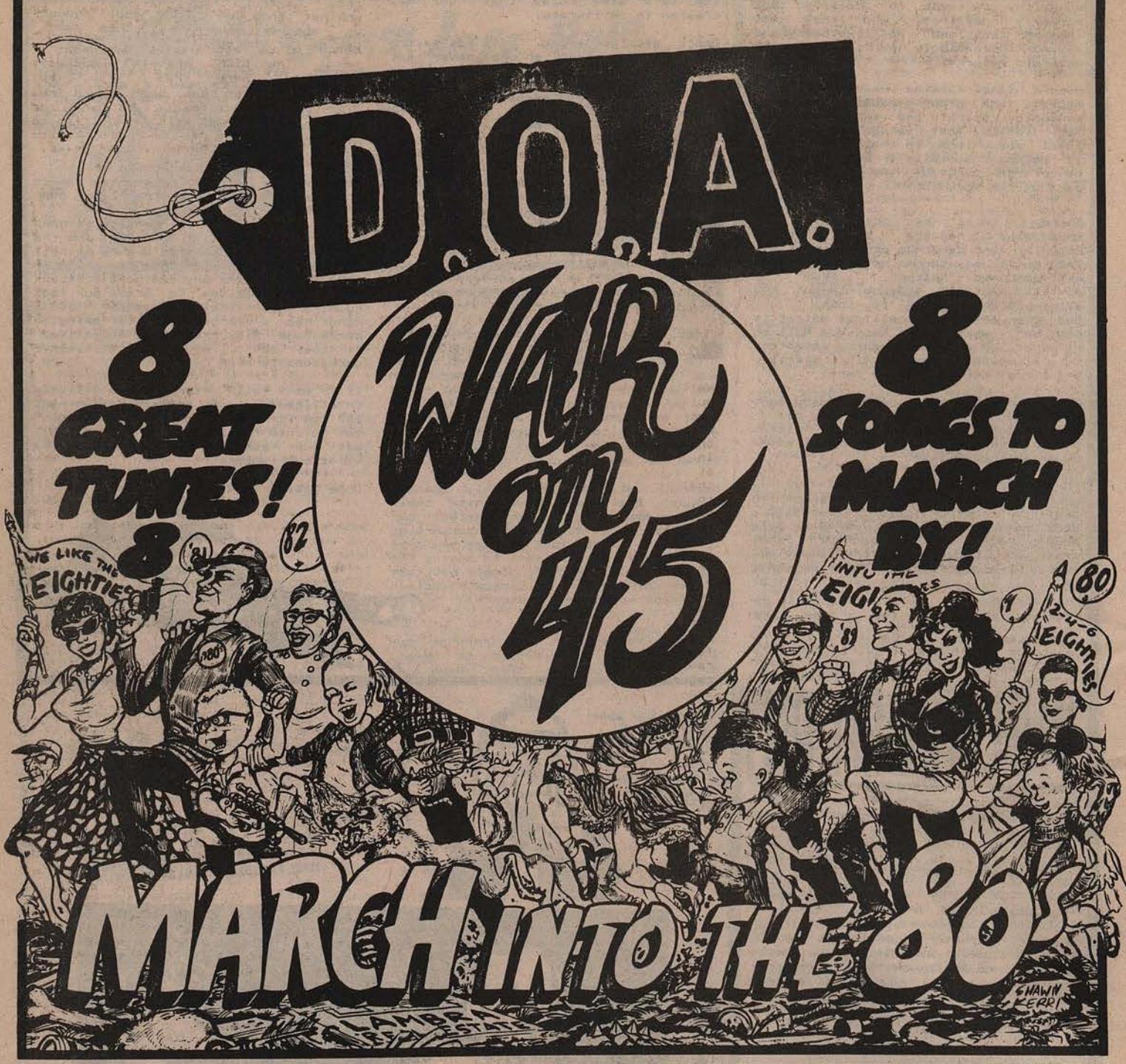
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Walk
on
45

8
SONGS TO
MARCH
BY!

8
INTO THE
EIGHTIES

MARCH INTO THE 80s



WRITE FOR FREE CATALOG:

FAULTY PRODUCTS
633 N. LA BREA
SUITE A
HOLLYWOOD, CA 90036

VIRUS 24



(P) 1982 Alternative Tentacles Records
Manufactured by Faulty Products, Inc.

ALSO AVAILABLE ON CASSETTE

SCENE+



Photo by Eric Cope

MR: Any complaints about the scene?

Fartz: Ego, attitudes and total hypocrisy among the bands. They spend most of their time arguing over who's gonna play over who and make the most money. It's a total joke. You can't even get two bands together on the same bill without some outrageous ticket price. Everyone wants too much individual recognition. Rockstar attitudes. They know who they are, charging \$700 - \$800 a show.

MR: What are your songs about?

Fartz: Basic stupidity--system's grip is getting worse every day. Too many people are just sitting back. As long as there's gonna be ignorance, there's gonna be something to sing about.

MR: Do you think people listen to the words?

Fartz: To be honest with you, I haven't been impressed anywhere we've gone. You can tell by the crowd reaction that nobody's paying attention. They just want to see who can play the fastest and get the crowd the rowdiest. We're gonna pass out lyric sheets.

MR: Are you a pessimist?

Fartz: No, actually I'm an optimist. You can't become part of the crowd that says "You can't do nothin' about it!" You can do something about it. Even if we attract 2 or 3 people more to a show, we're just reaching out more. To us, that is the measure of success, not how much money we make.

MR: What is hardcore?

Fartz: It doesn't have to be total H.B. I'm interested in Discharge--their power is awesome. They haven't changed their politics. That's what hardcore is: being true to your beliefs, not worrying about what people will think of you if you don't play total blitz music. Agent Orange's "Everything Turns Grey". Poison Idea from Portland.

MR: Once somebody recognizes the system for what it is, what can they do?

Fartz: UNITE! Fuck labels, fuck black, fuck white, fuck gay. They're all people! The world is everybody's! That's the difference between the human race and the "master" race. We can only hope to better ourselves in the future. Or we HAVEN'T GOT ONE!

And the big news is that the ZERO BOYS are moving here! The only holdup is that they need a drummer that wants to move with them from Indiana. I sure hope they find one, fast. Check out their album and you'll see what I mean! The DICKS are also supposedly relocating here from Texas, but nothing further has been heard from them. Both are really cool bands and would make a most welcome addition to our scene. One band that did migrate here is VERBAL ABUSE, out of Texas. We'll see them play soon.

Radio around here ain't what it used to be. No major stations play anything alternative and even the college stations are turning to, which translates to schlocky new wave pap. KUSF (University of San Francisco) still has its Harmful Emissions show for insomniacs late M-Th nights, but has dropped or moved to less desirable time slots the D.J.'s that played the most punk, and its daytime programming is still of very dubious quality. KDVS (University of California-Davis) is trying its hardest to eliminate their only hardcore airplay now that Mark, the DJ who did the show, is leaving, even though a capable replacement, Dave E., is ready, willing, and able to step in and take over. KALX (University of California-Berkeley) is by far the best station around playin' plenty of rippin' tunes day and night, but all that may change come November, as the U.C. Administration tries to "clean up" the programming. And of course, we can't forget the fabled Maximum Rock 'n Roll show Tuesday nights on KPFA (Independent Public Station).

Touring bands that dropped by included TWISTED ROOTS, 3 O'CLOCK (ex-Salvation Army), DREAM SYNDICATE, BAD RELIGION, CIRCLE JERKS, TSOL, SIN 34, NECROS, RED KROSS, THE BRAT, MINUTEMEN, SACCHARINE TRUST, DESCENDENTS, DISCHARGE, BAD BRAINS, DOA, FARTZ, X, 45 GRAVE, SOCIAL DISTORTION, MEAT PUPPETS, CIRCLE ONE, and ofcourse THE WHO and THE CLASH. Of these, besides the ones reviewed separately, truly noteworthy were SIN 34 and THE NECROS. SIN 34 has Julie, the most energetic female lead singer in the world, and a great sense of humor, something really lacking in a lot of bands these days. Spin your head! THE NECROS (choose ten): a) shred b) rip c) crank d) tear e) smoke f) gnarl g) blaze h) scorch i) kill j) scream k) rule. These guys were the HOTTEST group to hit SF since MINOR THREAT. Non-stop intensity! They should be back in January after recording an album, so do not miss this truly awesome band next time around!

I've rambled enough for now, but for those of you who are tiring of the scads of scathing skins, here's some words of encouragement to remember by YOUTH BRIGADES' Shawn Stern from the song 'Fight to Unite': "You get discouraged, about wasting time

On a bunch of kids with simple minds
But kids can grow and minds get smart
Don't be negative, it's a start
No one forced you, you can leave
It's not impossible if you believe."

HEY, if you've got any Norcal scene news, send all the latest to me care of this mag. And if you out-of-towners and out-of-staters (out-of-countriers?) want your scene covered, don't wait for someone else to do it, just write down what's happenin' there and send it in! We're goin' national and we'd like to have reports from all the happenin' places.

--Brian Edge

LATE FLASH-FRANK DISCUSSION OF FEEDERZ IN S.F. TO START NEW LINE-UP OF GROUP.



Well, bands and shows continue to multiply, but the crowds are decreasing. The Tool & Die, the after-hours party spot, seems to be the only place that still draws well. In September and October alone we had at least 18 good gigs in the Bay Area that I can remember, with a few more in Sacramento. The promoters around here are bustin' their butts to keep things goin', but it's hard, if no one comes to the shows. We've been losin' a lot of "veterans" and not many "rookies" are comin' in to take their place, hence the rapid decline in numbers. The thing I wanna know is *WHY?* (I have a few suspicions, but I'd like to see some concrete evidence). That's what this mag is for, let's hear from you! (If you're really masochistic and love to be ragged on, I recommend reading the show reviews next).

More new bands hit the scene: BLOODY FAITH from SF. I heard their tape and they sound real good. POLICE STATE, also from SF, played their first gig the other night and they also sound pretty good. Also new is TWIST AND SCREAM. Watch for these up-and-coming bands! More band news: SQUARE COOLS break up, FREE BEER breaks up too, and M.A.D. has not broken up, just takin' some time off to write more tunes and think up deep, profound things to say in between songs. MDC finally gets back from their road trip and then takes off for England with the D.K.'s. Best of luck to 'em although we really wouldn't mind if they played here once in a while. CODE OF HONOR is back from their tour, but Sal broke his wrist.



ZERO BOYS MOVIN' TO S.F.?



Bass: Matt (who sang in Ribsy)
 Drum: Daryl Ick (who played bass in Urban Assault)
 Guitar: Casey Beer (who played guitar in Anthrax)
 Vocals: Dan Rancid (who sang in Urban Assault and Jack and the Kerouacs)

Dan: I believe in socialism, but I don't see it as feasible in this lifetime. Maybe I'll feel different next week. There is something intrinsically wrong with a system where so many people are unhappy so much of the time. You can get on the bus downtown at rush hour and see people get off of work who have resigned themselves to living the life of someone who is dead. They drag themselves awake for five days a week, drag themselves through work, then have their weekend craziness. One orgasmic 48-hour burst of Atari games and football games, then they go back to work and say, "What a GREAT weekend I had!"

MRR: Some of your songs, "Crazy Man", "Schizoid Baby" deal with insanity. Do you feel society makes us crazy?

Casey: You can't think completely sane in this society. But people have different levels of craziness. One person might shoot the president, (Crazy Man) another might heist a Brink's truck. It's all just an outburst against society.

Matt: People think, "Fuck, he's insane!" But people like that are just extremist. When Reagan got shot, people at my school were happy and saying how great it was until the teacher yelled at us.

Dan: In "Crazy Man" one line goes:

"When the President died
 You were happy to know
 Don't try and deny it now."

MRR: What about paranoia, like in "Punk for the FBI" or "Ice Age"?

Dan: Intelligence services have carte blanche with our lives. How well do you know anyone?

Matt: Paranoia is the ultimate state of awareness.

Dan: These are paranoid times. Walk down the street with silly hair and you don't know if the cops will jack you down, jack you up, search you and night stick you. Police are a recurrent problem in our lives, so they're a recurrent theme in our songs.

"Snuff Squad"

Think of me as just another cop
 Another day another bomb to drop
 Its my job and its my master
 Blow away that kid with the ghetto
 blaster/blaster
 he should have thought faster

Chorus:

Snuff Squad, I do it with ease
 Snuff Squad, Stop spread of disease
 Snuff Squad, I kill at the sleaze
 Snuff Squad, like crushing fleas

Deviation from the norm
 That's how rebellion was born
 A vaccine for this nation's social
 health
 Save the people from
 themselves/themselves/or get put
 on the shelf by the Snuff Squad.

Chorus

I don't hate the people I kill
 If you don't understand, then you
 never will
 There's no reason you should get
 pissed
 Just let me check your name
 Against my list/my list/and I never
 miss
 I'm in the Snuff Squad

Chorus

Daryl: Entertainment is the most
 important thing in the world. Any
 form of entertainment controls each
 individual's own life. Whatever keeps
 you occupied. It keeps them going
 when they get older, making money just
 to be amused.

Casey: Seriously, reading is a good
 source. Out of all the media you
 learn the most from reading in actual
 experience.

MRR: Back to paranoia...

Matt: No religion, no politics!
 People are getting so you can't
 believe in them.

Daryl: People are really horrible.
 Not the society, just the people. If
 there were a wonderful society, there
 would be no Punk Rock. People are
 real nasty.

MRR: Do people make the society?

Daryl: No.

Casey: People use the Church as a
 crutch, because they can't handle
 reality. Some people ask acid, some
 ask god.

Dan: It would be really fun to
 believe you can be as much of a
 shithead as you like all your life,
 then bow down to a superior being at
 the end and go to Disneyland for
 eternity. But somehow I can't believe
 that. I believe in Karma, to an
 extent, if you do something to
 someone, it will come back.

Daryl: I went to church for the first
 time about two weeks ago, with some
 girl and her mother. It was pretty
 disappointing, really horrible. I saw
 all the people there who have been
 going to church all their lives,
 giving away money, all of their money.
 It was totally organized and I really
 wondered why they couldn't see what a
 waste it is.

Dan: I was Catholic as a kid. Once,
 on a holiday in a church here in the
 City, they had a statue of the Virgin
 Mother with all these candles around
 her and a sign at the foot saying you
 had to pay \$2 to light a candle and
 say a prayer. I asked my mom, "When
 did the Virgin Mother become a whore?"
 People were pissed. I left the Church
 soon after that.

MRR: What about the scene?

Daryl: What scene? I don't like
 "it". I like the people in it. The
 scene puts a big damper on everything,
 and there's no getting out now. I'd
 like it to be able to grow, but it
 can't. It's like a little social club.

MRR: It can't grow?

Casey: No, the activities are too
 stylized, too narrow.

Daryl: There's lots of confusion.
 Nobody knows what exactly they want.
 Nobody wants to spend money. It's
 self-defeating.

Dan: I get pissed off when people who
 have an interest in the scene and the
 music come to the shows and check it
 out, and because they're guilty of one
 of the Seven Deadly Sins, such as
 having long hair, or not looking
 "right", and they get beat up or
 snubbed. No wonder they go back to
 their lives and say, "Punks are
 Assholes!"

Casey: There are too many fights
 between Punks. One supposed criterion
 for punkdom is being tough. Lots of
 Punks try to initiate fights to prove
 how tough they are, to prove what a
 "Punk" they are.

Matt: But it only goes to prove how
 stupid they are. It just destroys
 their own scene.

Matt: With other music the performer
 tries to be a god on stage. The
 audience isn't there to watch, but to
 worship stars as gods, not to be a
 part of things.

Dan: I'd like to say we've had a lot
 of help from local bands such as the
 Undead, MDC, Los Olividados, UXB (who
 loaned us some equipment), and Social
 Unrest (for the guitar string).

Dan: The scene can either be just
 like any other mob, with the
 collective intelligence dropping down
 to the lowest common denominator, or
 it can be a chance to have both a
 great party and a great chance for
 communication and disseminating of
 information. The choice is ours.

AFFLICTED

INTERVIEW BY JEROD POOR



DISCHARGE

Photo by Sue

JUVENIL JUSTICE, CAPITOL PUNISHMENT, BAD POSTURE, CRUCIFIX, DISCHARGE, BAD BRAINS. Elite Club, SF. October 9, 1982. Brian Edge.

How great to be back at the Elite Club! This place is still one of the coolest places to see a show since the Temple closed its doors. Too bad they had to shut off the balcony 'cause the lobby fills up pretty fast and there's nowhere else to go to kick back for awhile in case a band's playin' that you don't like. I figured this gig would draw pretty good, considering it was in SF and at The Club, but man, there must've only been about 200 people there. This is gettin' real discouraging, but the people that did show up were treated to a pretty good show. JUVENIL JUSTICE opened and are getting faster and tighter, if that's possible. CAPITOL PUNISHMENT, the only Fresno band that ever plays up here, kept it goin', crankin' along with straight-ahead, no-frills hardcore. BAD POSTURE filled in for the originally scheduled SECTION 8 and played a short set of loony tunes,

complete with wigs and hospital gowns. Next up was CRUCIFIX, whose members had to be the happiest guys around because their lifelong dream of playing with DISCHARGE finally was realized. Unfortunately, I wasn't there to see it, 'cause having seen these guys 38 times before, I really wasn't up for no. 39. DISCHARGE came on and played 'way better than they did at the Oakland show. I liked 'em at Oakland and loved 'em here. The crowd was more into it as well, having a slamming good time along with dives that had been on vacation for awhile. BAD BRAINS opened with reggae, closed with reggae, and played reggae in between. The crowd loved it, with more people dancin' than I've seen in a long time. They did play a few fast songs, but this was a night for skankin', including a dub with members of the audience supplying some of the vocals. THE BRAINS plan on adding female singers and horns and becoming ZION TRAIN, playing full-on reggae, so catch 'em now while they still play fast as well. It's worth it.



MINUTEMEN

ON BROADWAY (SF) - ANGST, DESCENDENTS, SACCHARINE TRUST, MINUTEMEN. Brian Edge.

Once again the SF syndrome hits. Great bill Saturday night--no other shows on and hardly anyone shows up. What gives? Maybe I'm expecting too much from an area once considered, along with LA, as the "hotbed" of Punk (N.Y. was always too wimpy/arty/trendy) to hope for a decent crowd to support four good bands. We have it all here, places to play, big scene, good record stores, and a name. SF is one of, or used to be one of, THE places to play. So what happened? Maybe people are getting burned out on all the shows we have, maybe it'd be better if we only had 1 or 2 shows a month like most other places. Maybe people are getting tired of paying \$2 to see great bands like SOCIAL DISTORTION, YOUTH BRIGADE, SIN 34, AGGRESSION, MINOR THREAT, G.I., SCREAM, PERSONALITY CRISIS, BATTALION OF SAINTS, and UXB; or \$3 to see BLACK FLAG and six other bands (Victoria Theater), or \$5 to see 13 bands at the Maximum Rock & Roll Labor Day Fest? The list goes on and on. If this sounds incredible to those of you in underprivileged areas, it's true! What do Bay Area folks do these days? Is sittin' around doing drugs that attractive? I mean, this show was excellent; I left feelin' great! ANGST opened with their unique brand of early-punk type tunes, many of 'em catchy, most of 'em good. They're one of those bands you don't hear or see much of, but should. DESCENDENTS then came on and almost stole the show with a fantastic set of fun, hard pop. It seems like these guys went out and wrote tons of new songs since I last saw 'em and man, were they good! Too bad that Milo's leaving now, since they seem to be really comin' together. SACCHARINE TRUST has speeded way up and are much more to my liking now. OK set with less rambling by Jack in between songs. MINUTEMEN closed out the night and only managed to keep from being blown off by the DESCENDENTS by putting on the best performance I have ever seen them do. Total energy wth both Dennis and Mike going wild during every song. Great cover of Van Halen's "Ain't Talkin' 'bout love" was one of the highlights of their set. The people that were there really enjoyed themselves, coming up wih all kinds of dances like the Frenzy, the Tornado, the Kangaroo Rat, the Vokano, the Accelerator, an many more, egged on by Dennis doing his famous Smashed Potato (otherwise known as the Jumbo Jump, the Large Leap, or the Humungous Hop)--these dances limited to people of maximum girth--and Mike (Fred Astaire, Jr.) defying gravity in his rendition of the Propellor. The crowd easily got their money's worth and those who didn't make it I wholeheartedly encourage to start comin' to shows again and have some fun. Alternative music beats anything the mainstream has to offer for sheer energy, drive, and fast times.

Join the Army



WILL THE REAL UNCLE SAM
PLEASE STAND UP! CAN YOU
IMAGINE WHAT IT WOULD BE
LIKE TO LIVE IN A COUNTRY

THAT
WAS
LIKE
THIS
→
INSTEAD
OF
LIKE
THIS
←



LEWD



Last July there was a fundamental change in frontline SF hardcore band, the LEWD. Long-time guitarist Bob Clic quit to join another band. The LEWD replaced him with the Greaves, a founding member of the Reno rad scene (ex-Thrusting Squirters' guitarist, producer of 7 Seconds' debut ep.).

The Lewd are currently working on more new songs, making tour plans, and enjoying the success of "American Wino", their debut album (recorded with Bob Clic last spring). The Lewd recently granted their first Greaves-era interview.

THE LEWD: INTERVIEW BY CLIFF VARNELL

Sats....Vocals

Olga....Bass

Chris....Drums

Greaves..Guitar

MRR: Here's a word-association quiz. I'll throw out a word or phrase and you guys say what comes to mind.

Olga: Like a psychiatrist?

MRR: Sure. Ready? "Violence."

Sats: Violence? Violence has been a part of every revolution. Any real revolution will have its share of violence. But it isn't the ultimate, the winning factor.

Greaves: It shouldn't be written off as cool. It sucks. It's the wrong tool.

MRR: Are you revolutionaries?

Sats: Musical revolutionaries.

Olga: We're freedom fighters. We're trying to fight for our way.

Sats: We're fighting big business.

Olga: We're fighting police departments, fire departments, city governments--just to do shows. We've had about 10 shows shut down in the past 2 years.

MRR: Some people interpret Lewd songs like "Fight," "Beyond Moderation," or "Suburban Prodigy" as advocating violence.

Chris: We don't advocate violence.

JUST WHEN YOU THOUGHT IT WAS SAFE TO GO TO A HARDCORE SHOW...

AND the

LEWD

plus:

circleOne
from L.A.

crucifix +
domino THEORY

FUCK-UPS
Hardcore from S.F.

9

Photo by Alison Braun

Sats: Those songs are narratives of a society gone sour. It doesn't mean--this is what it is and this is great. No, this is what it is and maybe, if you don't like it, you'll do something about it.

Greaves: "Suburban Prodigy" is a parody.

Sats: A lot of the songs are satire or parody, but they're also calculated to make people think, to use their head and take it from there.

Olga: We illustrate the reality of it, of this or that situation. But at the time, we're trying to have fun. I mean, you have to be able to laugh at it sometimes.

Sats: The trouble is, all this media hype has painted this vivid picture of us as a complete extreme, like something out of the "Class of 1984."

Chris: It's a joke.

MRR: All right, what do you think of when you hear the phrase "heavy metal?"

Olga: Blue Cheer!

Sats: Yuk.

Greaves: Motorhead's good. But even they come out and say they're not heavy metal.

MRR: Some people consider the Lewd heavy metal, or at least they used to.

Sats: Pretty...off...base.

Olga: No, to me heavy metal means double bass drums.

Sats: Our old guitarist was influenced by heavy metal, but the Lewd has never followed a heavy metal formula. I think heavy metal is basically mindless. Hardcore is about trying to be aware.

Olga: But there is a crossover influence occurring between the punk and heavy metal scenes. A lot of heavy metal bands are starting to simplify and be more like punk bands. And then you have punk bands incorporating the trick of heavy metal, like a cool guitar part, or a cool drum part--but just not stretching it out 20 minutes. Simpler punk rock progressions seem to be getting more complex.

MRR: The newer Lewd songs seem more sophisticated, some of them.

Chris: There's a lot of different influences in the Lewd. Everyone in the band has their own tastes.

MRR: Say something about the lyrics that are being written now.

Sats: We're trying to take a more constructive approach.

Chris: "Thee, Thy, Thou" is about being your own preacher, being your own pope.

Sats: Lyrically, a lot of the stuff on the first album were comical things like "Mobile Home," and "American Wino." But the serious stuff is bitching about situations and bitching about society, our civilization. The stuff we're getting into now is like--OK, now that we've bitched about it, let's do something constructive to change it. Not just sit around and bellyache.

Greaves: We want to keep a more positive outlook.

MRR: That brings us to our next word association. What about "Nazi Punks?"

Chris: What about Nazi cab drivers, Nazi teachers, Nazi cops? They all suck!

Sats: It's kind of hard for me to say...I haven't really been exposed to that many Nazis.

Olga: I'm against assholes and assholism, myself.

Greaves: Looking at this whole word association thing, I don't think it's doing much good. When you flash us these words, and we give you an answer, it gives people a generalization of what we're not really about, see?

MRR: All right then, what do you want people at large to think of when they hear the words, "The Lewd?"

Chris: Dwell backwards.

Olga: If you're nude you're lewd.

Sats: There's a denotation, but the name develops a connotation, and that is whatever it's gonna be. It's a band, whatever energy they create. Like the Beatles—do you think of little bugs crawling around? Or the Dead Kennedys—do you think of dead guys in coffins? No, you think of a musical group.

Olga: I think if you're going to call your band a name, your band has to be that. The initial impact, anyway. That's show biz.

Sats: The name "Lewd" creates a real rough first impression. A real raw, immediate word. For some people it's a terrible thing to think of—"A name of a group, what on earth could that group be about?" These are the people who put rules on free expression by labeling this or that obscene. I've put those people on the defensive immediately by calling myself the worst thing they can accuse me of.

MRR: So they're powerless to limit your free expression; in effect, you're saying anything goes, right from the beginning, every time. Symbolically—"I've got a license to make a fuss."

Sats: Not every time, just when you need it. Taking the name "The Lewd" literally doesn't go beyond the first impression. That's why I'd rather people thought of the word "lewd" as a musical group, not an obscene gesture. If you're going to be obscene everytime, you're putting strict rules on your own free expression.

MRR: Last question: what would you like to see happening in the SF hardcore scene?

Photo by Alison Braun



Olga: More all night parties like we used to have.

Sats: It would be great if the bands could get together and throw their own shows, like they used to do.

Chris: It's been talked about.

Olga: It's harder and harder to find a place.

Sats: Get a warehouse together and charge at the door.

Greaves: No matter what, there'll always be good bands coming out of San Francisco.

Sats: I think things are getting a little better. Like, I haven't seen any violence at a show in a while. The last two times we played LA there was no need for that much security to keep kids from writing on the wall.

Olga: That's why they're paying \$9 a ticket—to pay for security.

Sats: For the past year or so a lot of the bands and the fanzines have been saying to the community, "If you do this crap, this stupid stuff, you're off-the-wall, you're wrong. Come on you guys, you're ruining it for us." I kind of see it having an effect, if ever so slight. But I have gone to shows lately where people weren't beating up on their brother, or destroying the place just to be doing something. Because they finally figured out, they grew up that much, that there'd be no place to go or they'd have to pay \$15 a ticket to hire security.

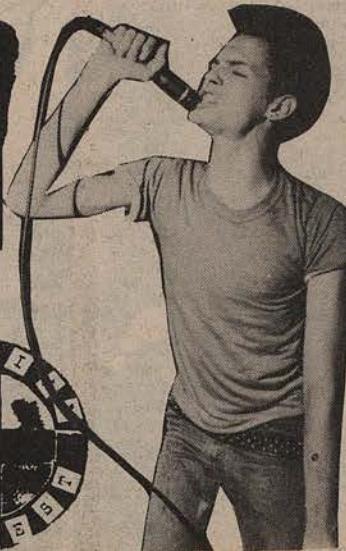
MRR: Maybe the bands can get together and do shows again—as long as they know they won't be done over by their own fans.

Sats: Yeah. I know it's a cliche, an album title, but I really do think the future looks bright.

Photo by Erich Mueller



On Punk Conformity: The other night we were playing a gig and this friend of ours was there who's been a punk since the early days. And some little asshole goes up and says "Gimme a dime, man!" The guy says no, so the kid chucks a beer at him, calling him "new wave" and "fuckin' trendy". Who is this little fucker? A year ago he was John Travolta, and he's giving us this shit!



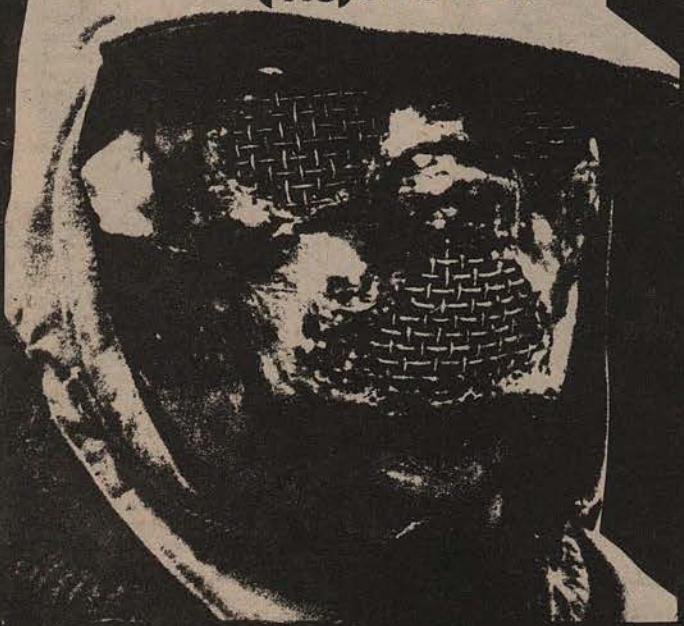
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FIFTH COLUMN

Fifth column n (name applied to rebel sympathizers in Madrid in 1936 when four rebel columns were advancing on the city) a group of secret sympathizers or supporters of an enemy that espionages or sabotages within defense lines of national border



WHITE PETE, TONY, MIKE SLOW, LANCE, & DEZ (NOW REPLACED BY JONATHON)

PHOTO BY GEORGE SENKO

TALKING ABOUT THE SF SCENE

Mike:

It's fun because it's tighter, not like L. A. And politics are good, but fun's important too.

Tony:

What's good about L. A. is everyone comes into the show right from the start. Here, everyone hangs outside. They sit around and complain about how fucked the scene is, about how bored they are, how the scene is dying, but nobody supports the little bands.

Mike:

We're not going to preach to anyone - we want people to wake up and see what's going on, but without preaching. Change is gonna take a long time. Even in the scene, things take awhile. Although you might see some new kids at shows with long hair, etc., and then a few weeks later they're "punk rockers". Then people call them poseurs, but everybody's got to start somewhere. I wasn't born a punk rocker, I didn't have red hair. The more people who get into it the better. Let them have fun, and the more they hang around the more they're gonna learn. Unfortunately, there's too much cliquishness.

Mike:

Nobody wants to start clubs because all these kids sit around and complain that it costs \$6 to get in shows, but you (Maximum R'n'R) put on \$2 shows, and everyone complains that it's \$2. They don't give a shit. They've gotta support the scene.

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Is the Punk Rock scene important to you?

Turner—What Punk Rock scene?

Brad—The movement is important to me, not the scene.

The Punk Rock scene. Not the movement in general.

Rob—No. Its not important because a lot of people aren't even Punk Rock anymore.

Turner—There isn't one.

Rob—There isn't a Punk Rock scene. There is a fashion Pseudo-rebellion. These people don't know at all what they're talking about.

Chris—Who doesn't know what they're talking about.

Rob—Yeah, Rachael and Toni, fuckin' really they're out to smash the system, aren't they.

Steve—Yep.

Chris—Hey, lets go get drunk.

Rob—Lets go get some beer man. Got any pot? That's really rebellion I'm telling you.

Do you agree strongly with any of the ideals connected with the Punk scene and the Punk movement?

Very strongly.

Except for going to get beer as an escape.

Tell me about the ideals. What got you into this, why do you like the idea of Punk?

I'm against control.

I got into it to avoid the social scene that was happening around me, and it just seems like it's coming back.

It's turning into a fucking social scene. When I got into Punk it was like an outlet for me.

Way back in 1984.

Right! No, I didn't have any friends.

T—My grandfather got me into Punk.

R—Shut Up! I didn't have any friends and Punk was an outlet for my frustration and hatred. It's turned into a social scene all over again. What I tried to escape from through Punk. Chris and I went to the same Junior High. It was the same way everyone hated him. Tom McWilliams was his best friend and I had Andy Ferguson. You have one best friend and everybody hates the both of you.

C—Rob and I were in choir together.

Where is the music coming from? What motivates it?

R—From Rob.

S—From me. I wrote it all.

C—It comes from our frustrations with social.

T—(Sarcastically) It comes from our frustrations with society.

R—You guys didn't even write it, you don't know what you're talking about. It's all this shit. It's like when my mother tells me I can't do something I get pissed. When the police tell me I can't hang out somewhere I get pissed. I can't deal with it.

Basically your songs are about frustrations.

R—Frustration and hatred.

You're frustrated.

T—Gee Willikers.

R—Yeah. Sexually frustrated. I really want to bone Brad up the nose.

don't remember you as being a hardcore then.

S—I think it's fine the older people and the younger people separating themselves. To a certain extent.

R—People there that were my friend back then wouldn't even talk to me at the party because they didn't think I was cool.

Anymore?

R—No, you see they didn't think I was cool back then because I was trying to worm my way into this scene.

S—Because you were a P.I.B.

Do you see a lot of the older crowd breaking away from the younger crowd?

T—The old crowd doesn't hang out with the young crowd.

R—That's why I stick with the younger crowd because for a while there they knew what they were talking about.

S—It's because of the older crowds elitism.

What are the kids doing lately... let's say drug wise?

R—These fourteen and fifteen year olds that are shooting up and making a social trip out of it. SUCK COCK!

R—I stopped taking drugs because it's become so fuckin' chic.

T—It's fashionable to shoot up.

S—For a lot of the Punks it's instead of buying a twelve pack, let's go but a dime and shoot up.

What drugs do you feel are useful? Do they help you? Why do you take them?

R—They fuck me up and make me feel lonely.

S—I take drugs all the time.

B—For what reason?

Yeah.

S—Usually I take them when I like to have creative output. To put energy into either playing or like drawing or writing.

R—I like to put drugless energy into things like that. Then it really means something to me. That way I know it's me on the inside. I know that it's really me.

S—Sometimes drugs can snap me into something.

Do you see drugs ruining anybody?

R—God yes! Everything ruins. Alcohol ruins.

What happens to kids that drink a lot everyday? Do you see any changes in their lives?

R—They fuck up and their lives fall apart.

S—It's all a social thing, they think it's cool. "Let's go out and buy a fuckin' half pint everything will be great." "Hey I got some money let's get drunk."

R—Drugs were ruining me. Explain how drugs were ruining me because I don't want to sound stupid.

S—Yeah, Rob, he'd hit up and it was good and he liked it and I'd see him at work and his jaws grinding around and he's grinding his teeth. He was like, "You got any speed Steve?" "Hey Man, great farout!" So he'd get some speed and he'd sit there and rip his arm up.

What major problems do you see in the world today? Local, National, and International. First local, Bay Area.

R—Police.

T—Ha Ha Ha

B—Yeah Police.

Do the Police fuck with the Punks here? Do you feel, as much as in England?

R—In England the oppression is so much more, you can't walk down the street in London with more than three people that look like Punks or they frisk you and hassle you and throw you.

Do you think growing up in the Bay Area is sort of a liberal atmosphere?

R—It makes people feel a lot more mellow and not care or want to do anything about it. That's what pisses me off about this local scene.

S—Everybody tolerates it. People get angry and frustrated and just sit there until they die.

National problems? What problems do you see in the United States in?

T—The question about how bad America is. Everybody has already heard the story about how everybody hates Ronald Reagan and the Moral Majority and all that, but I don't need to say that.

What about the War in the Falklands and what's happening in Israel?

R—War in general is insane.

T—It's INSANITY!

R—Are we all going to die?

T—Eventually, but it won't be soon.

S—It's inevitable. I think you're going to die Peter.

In a Nuclear War?

R—No, there won't be nuclear confrontation.

Not soon?

R—Not until the 1990's at least.

What if Israel decides to use the bomb on somebody?

S—What can we do about it? What can this little group of people do about it?

R—Well, we can all masterbate.

T—Well you can say that it's really horrible. I wish they didn't do that.

That's one think I love about the Punk Rock movement, if the bands get their shit together to write lyrics and sing about serious topics...

R—If people would listen to our lyrics.

S—But they won't accept it they just take one look at it and see "Hey man, these fuckers look like this..." All you hear blah, blah, blah, fuck you, fuck you, destroy, destroy.

T—They just take it as "Punk Rock."

S—Right! They don't listen to the words.

T—The way you write, do you try and write a lot about problems.

R—Yeah, I do.

S—Fuck you if you're an asshole..." "Mary had an Abortion".

R—Join the Army, Navy, Youth Brigade or kill yourself it's all the fucking same you wanted intervention that's what you said you joined the Army and now you're dead.

T—Out on the battlefield learning how to fight. Suicide inquisition that's not right. Youth Disposal. Youth Disposal. Don't want to be a part of your fuckin' system. Don't want no part of your god damn laws. Join the Army, Navy, Youth Brigade or kill yourself it's all the fucking same. You wanted intervention, but now you're dead. But there's still a fuckin' bomb hanging over my head. We all going to die, I won't kill for my country."

Do promoters get in the way of a lot of bands?

R—Oh, yeah. You've got to do what you want if you're going to get the show. They don't care about how good of a band you are or how good you sound or what you're trying to say.

How is the pay?

R—We don't get paid.

S—You do it on the basis of "Oh, you'll get exposure."

R—One guy promised us fifty bucks. Did we get fifty bucks? We got five bucks, because Turner set there and ragged on him till he gave it to us. He said, Oh, I lost money." Everybody in the band got a different story from him.

T—No it's not, they're capitalizing on all of it.

Where would you be playing otherwise?

R—Otherwise we'd be putting on our own show. We're working on that right now.

T—That's the best solution as far as we're concerned, because there's nobody there figuring out who's going to bring in the most money, and who are they not going to have to pay. I don't even care about the money, but if they promise us fifty bucks we better well get fifty bucks.

Is it hard getting gigs lately?

R—Yeah, real hard. Because there's a lot of bands that'll kiss ass and will play for nothing. We don't want money but we want at least some assurance of something.

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THE VALLEY



Capitol Punishment.



MRR: So, what's the lowdown on Fresno?

Dale: Slow right now.

Jocelyn: Real slow.

Ralf: We're not having any gigs right now because of pressure from the cops.

Jocelyn: Whenever there's a gig, they try to shut it down.

MRR: Is it mostly due to alcohol and minors?

Dale: That, and noise after ten.

Jocelyn: There's this city ordinance that says you can't make any loud noises after ten o'clock, and that's when most of the gigs start.

MRR: How many bands are there in Fresno now?

Ralf: There's us, The Frigidettes, Motel Sex, NBJ, Cambodian Kids, The Maniacs, Rejected Youth, and a few others that are just getting started.

MRR: Capitol Punishment has been together in various forms for over a year now; are you ready to record?

Ralf: Definitely!

Mike: As soon as we can cough up the money. We've got studio tapes, live tapes.

Dale: Dead tapes.

Mike: But no records.

MRR: Is there a purpose or a driving force behind Capitol Punishment that you want to talk about?

Jocelyn: Besides being bored in Fresno? (Everyone laughs)

Dale: You have to understand, Fresno is so archaic in its thought.

Mike: It's a backward town.

MRR: What are some of the ideas that you guys are trying to get across about this environment?

Ralf: Well, things that really make us sick about the people down there and elsewhere, is the stereotypical lifestyle that you have to abide by or be rejected from society if you don't. If you dress or act differently, you're looked down upon.

Ralf: That's where the Klan hangs out. It's a pretty active chapter down there.

Dale: I remember driving by there one time and seeing all these goons around this huge burning cross, carrying guns and everything. It was really sick!

Jocelyn: I've gotten cards in the mail asking me to join. We live in this big apartment complex and they pick people's mailboxes at random.

Dale: What they do in high school is, they go around with sheets asking you

"if you're a 'God-fearing American', if you hate minorities; if so, then you're the one for us." It's bullshit.

Jocelyn: 'Cause of all this bullshit, we've come to the conclusion that racism is ignorance.

MRR: Do you have any songs on that?

Dale: Sure, "Racism is Ignorance" to put it quite bluntly and truthfully.

MRR: That's pretty clear-cut.

Dale: It's a really strange situation up where we live, the westside of Fresno is mainly Black, the southside is mainly Mexican, the northside is made up of rich jerks...

Mike: Hey, wait a second—I live there!

Dale: Then you're a rich jerk. But anyway, it seems like everybody is fighting everybody else.

Jocelyn: Even though they're all in the same boat.

Ralf: It's a pretty bloody town, pretty violent.

Mike: Mainly because you have all these gangs and groups of people chasing after each other.

Dale: The Mexican Mafia is real big down there. You have a lot of heroin going around.

MRR: Because of that environment, is the Punk scene there more conscious, socially and politically than, say, the scene in San Francisco?

Ralf: There are two sides to the coin up there. You have the Moral Majority, these bible-thumpers, and then you have this underground of crime going on. I think this has contributed to people being interested in Punk, because it makes them more aware of all this bullshit going on.

MRR: All the hypocrisy.

Ralf: Right.

Jocelyn: Another thing which characterizes this environment in the music is the fact that the thrashing in Fresno is really violent. I think some of that comes from the frustration that kids feel.

Dale: There's so much that you can get pissed about in Fresno.

MRR: Do women thrash much at shows?

Jocelyn: No, not really.

Ralf: There's this small circle of guys who are into it for hate and pain. It becomes really hateful on the dance floor sometimes. It's sad; I really hate to see that, 'cause I'd rather see them having a good time.

Joeylin: And it's not that a lot of them are such bad people. It's got more to do with the atmosphere in town.

Ralf: Then Minor Threat and M.D.C. played on July 2nd and that was our crowning achievement at bringing bands there.

MRR: Are there any broader issues, outside of Fresno, that you guys have written songs about?

Ralf: We have this one song called "Palestine Paradox", that talks about the Beirut massacre, about how the Israeli army has just blown to bits a city just to get out this one faction. One of the lines in the song goes: "Searching for the needle the haystack burns." We felt it was unfair to all those civilians and babies that were

mutilated or killed just because they say they want to get the PLO out.

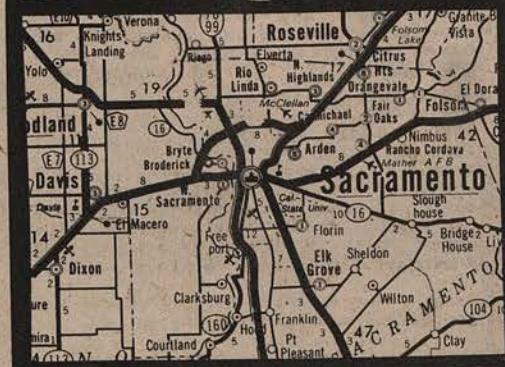
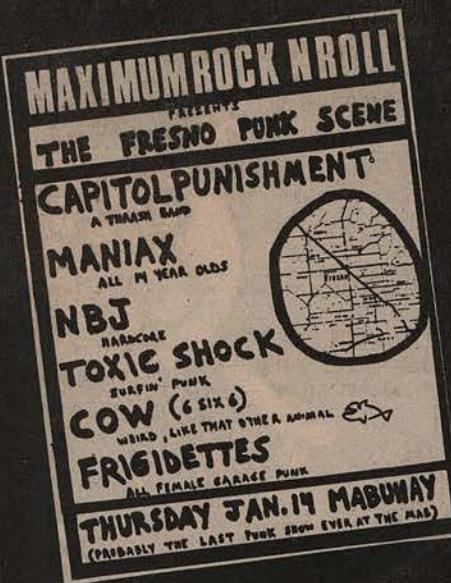
MRR: So you're into writing songs about current events?

Dale: Yeah, sure. If something catches our eye.

MRR: It seems like that was one of the things that I thought was cool about Punk, originally, was that as subjects came up in the news, right away you would hear songs about them. Somehow that seems less so nowadays. It seems like the subject matter that bands are dealing with has narrowed.

Joyceylin: You will always get that one group of people that will constantly insist that punk has nothing to do with politics. From time to time it may even affect the music, but I think most kids know it has more to do with politics than anything else.

INTERVIEW BY TIM Y. & NOISEBUSH



Well Sacto is really on the verge of bustin' open--new punks at gigs increasing. We've got punx from

Stockton, Grassvalley, Placerville, Diamond Springs + more. The last gig was TSOL at odd fellows hall. It wasn't quite as insane as BLACK FLAG. But you've got to understand odd fellows has the ventilation of a coffin. It must have been 80 degrees in there. Any way KARNAGE played first 'cos T.B.A. didn't show up for one reason or another. To me it was a wall of noise but their singer & guitarist moved around a lot. They also debuted a new bassist. The SQUARE COOLS played next. It was their last show. If you missed it you blew it. They were plagued with bass amp problems during which the drummer guitarist & singer started jammin' on some country tune. then they got going. the set was highlighted with an ending funk song and RAT'S ASS discoing out on stage. Some time later LOS OLVIDADOS played. They were

great. I love that band come back soon. Next up 7 SECONDS. I don't really like them so I won't say anything, but they played good. TSOL came on played for an hour. Stopped once for water. I've seen them before but that didn't bug me--they shredded.

here's a list of the bands we've got here: THE VACANT, THE LAMOS, REBEL TRUTH, DEAD PLEAGE, ORGANIZED CRIME, TBA, STA (from Grassvalley), & the UNJETFULZ get down band. Also look for the UNGREATFULZ. Well, in tell next time. Roger Wilko over & out

P.S. It's cool here 'cos you don't have to be a "punk" to go to gigs. No fight in the scene just against those who oppress our scene

SUMPY



* Lotsa vinyl, lotsa happenings, plenty of new bands, lotsa old bands floating around these beaches, valleys, cities, suburbs, & slums. Same old...same old...same old. This looks like it could be the year of compilation LP's, not only in LA, but all over the globe. There's still some comin', um, lemme see, the incredible We Got Power 7" comp. EP with 16 bands (maybe more!) doing real shorties! Follow-up to Life Is Ugly comp. is in the works now, and it's gonna be called, Life Is Beautiful! Hell Comes To Your House LP shows signs of life. Of course, the annual Rodney on the Rog is just about ready for the record store shelves. You Can't Argue With Success sampler produced by Rodger Rodgerson of the CIRCLE JERKS is out now (I think)! Um, let's see, there's still more...SST & THE FLAGGERS are plotting a Blasting Concept sampler to end all samplers! New Alliance follows up to "Feeble Efforts" 7" comp. EP is being put together, and is to be called "Mighty Feeble" or something like that. Smoke Seven is giving us another wonderful comp., this one titled Sudden Death. The kids at the BYO are planning a follow-up to their highly successful Someone Got Their Head Kicked In comp. Um, I know there are more comin', but fuck, I can't know everything! In other news, the Los Angeles club situation is going and coming, etc., etc. Yet another Vex is set to open somewhere down here, which is great news. The last Vex has been closed over a year now. A new Godzilla's is supposedly to open, as well. Dennis (MINUTEMEN) Boone is doing his share to provide entertainment space for all of us by obtaining an old San Pedro locale called The Union Star Theatre (alias The Jimmy Mack Theater that hosted some shows a while ago). In Fullerton

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We have a club called The Galaxy which has been happenin'. This place has been putting on some big shows, so it must be a big place. Let's hope it stays open, so maybe someday I'll be able to go! George Newberry, of the Youth Manifesto cassette mag is gettin' a daytime club in Torrance happening! Just think, all those boring Sundays are to end soon! Whooyaa! This fall sees he R.I.P. of: Dancing Waters, Whisky A Go-Go, The Barn, The Music Machine and the Old

Brown Box (alias "The Pit"). If a band wants to play, the band will find a place to play! It's that simple. If you would like to contact someone in So. Cal., write to us at:

WE GOT POWER
3010 Santa Monica Blvd.
#310
Santa Monica, CA
90404

(Written by Dave whose credits include working on WGP and drumming for SIN 34).



Photo by Javie Martinez

SPEAKING OF WHICH

SIN 34

Julie - Vocals
 Mike - Guitar
 Dave - Drums
 Phil - Bass

MRR: (To Julie) You're a female in a band; a while back that was common in the punk scene, then you stopped seeing that for quite a while. What do you think about that?

Julie: I've wanted to be in a band for a long time, and then I met everyone and we got a band together. And it's something I've wanted to do all along--there's always some girls in bands. My stage presence is different from most girl singers but that's my way of showing it.

MRR: You don't get any resistance from guys, being in a hardcore-sounding band?

Mike: I can see it kind of bumming their egos out that this girl is showing so much guts. Dare I say she has balls when she sings??!

Julie: I think a band has to be different. I'm myself when I'm out there. Some people think I look mean when I sing, but that's 'cuz I'm trying to put all my effort into it. And if I went up there like a lot of girl singers, we wouldn't be as popular. There's too many bands that sound alike; that's why I think we got where we were 'cuz we're different.

Phil: We try to have a variety of sounds. We don't just try to have all real fast hardcore. We try to put in slower stuff...

Dave: The reason we do what we do is 'cuz we like it.

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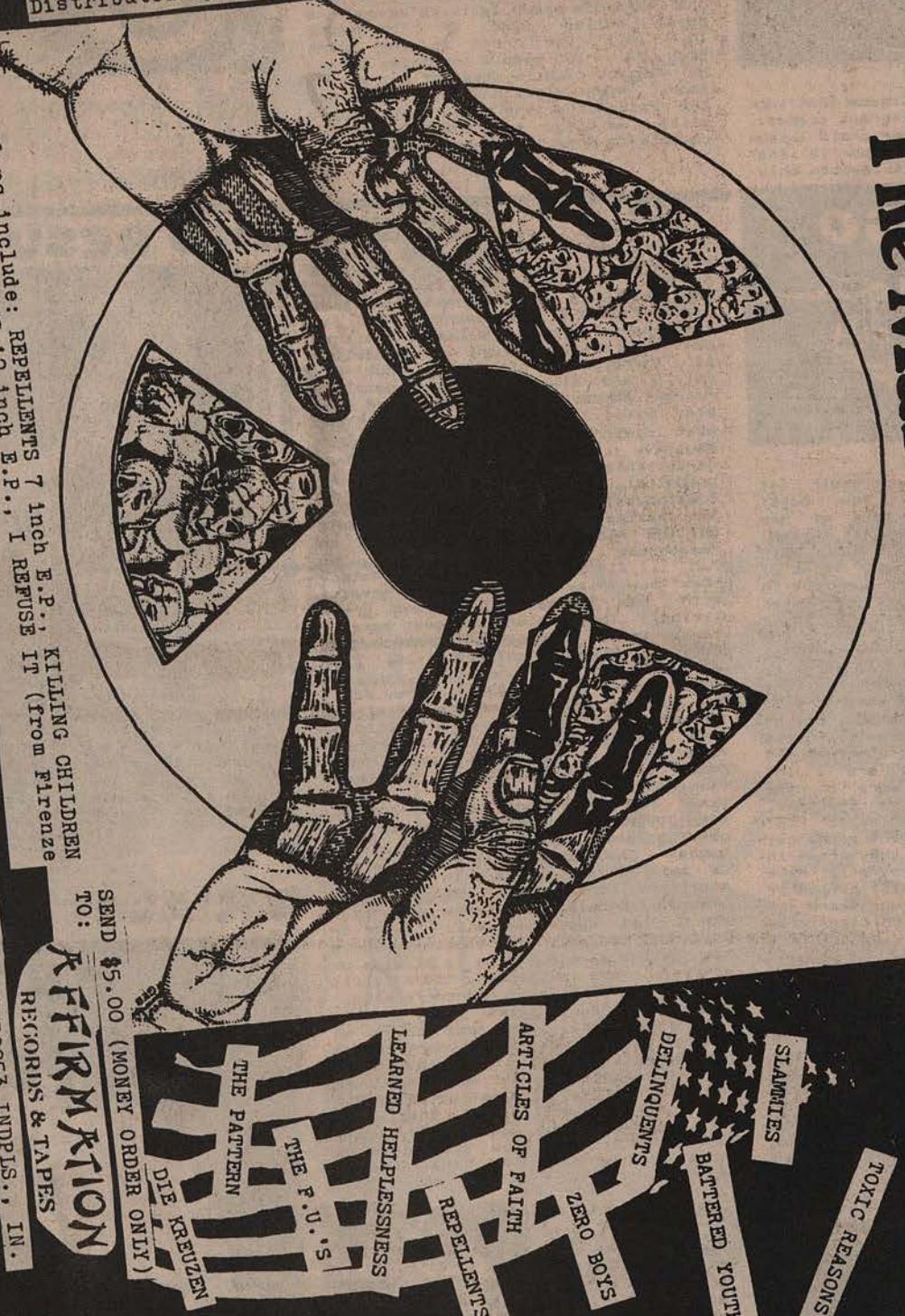
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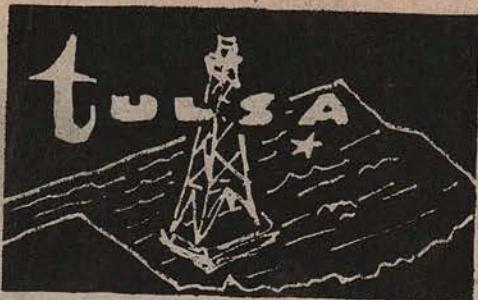
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Max R & R

I read in your last issue that you wanted to hear from different scenes. Let me tell you about our small Tulsa Oklahoma Scene. Our club is the Crystal Pistol Club. It is open only

on Tues & Wed nites, the rest of the time it is a Rodeo Cowboy bar. Sounds bad right? Well this year we've had BLACK FLAG, HUSKER DU, BATTALION OF SAINTS, AGGRESSION, CHRON GEN, CODE OF HONOR and CH3. We don't have a local Radio Station just your usual Rock & Roll bullshit played by FM brainwashed idiots. We have one Hardcore Fanzine "No Fashion" put out by Editor Jeff Shit 9625 E 25th St Tulsa OK. We have one hardcore group (which is me and the boys) called NONE OF THE ABOVE (N.O.T.A.). Our crowd is anywhere from 50 - 150 people sometimes more. No weekend club in site yet but may be soon. Wish we could get your show but the Potheads at the radio stations are still waiting for the Beatles to reunite or something (grrrhh!).

Jeff



Chicago Report:

THE EFFIGIES, due back from their East coast tour within a few days; should've earned them lots of new fans. So what if they're not thrash; they write great, intense songs with plenty of energy and power. TRIAL BY FIRE, working on an LP due out in early spring. I find traces of Husker Du, Motorhead, and Crass in their music, but their style is unique and original. They play a variety of tempos, from mid-tempo crankers to lightning fast thrash. Very heavy-duty. Also due in spring, a 12 inch release from NAKED RAYGUN, one of the most original and creative bands in existence. They continuously develop and grow; they are a lot different than they were on the "Busted at Oz" LP. Electric, eclectic, and unpredictable...6 FEET UNDER undergo another lineup change; they lose momentum while they break in a new bass player. They still have potential, but...DVB finally called it quits after at least two years of effort...SUBVERTS play Chicago once all summer, lying low...

ARTICLES OF FAITH due to leave on tour in late October. Stops include points in Canada, Texas, and West coast with lots of stops between. Look for their 7 inch LP. "What We Want Is Free" (on Noise Fanzine's label). They are also on "The Master Tape" LP with eleven midwest bands. Also on "Charred Remains" tape. They play emotionally charged, political punk and are cool guys too, so check 'em out!

RIGHTS OF THE ACCUSED



PHOTO BY KAREN WEHRLE



NONE OF THE ABOVE

NONE of the ABOVE

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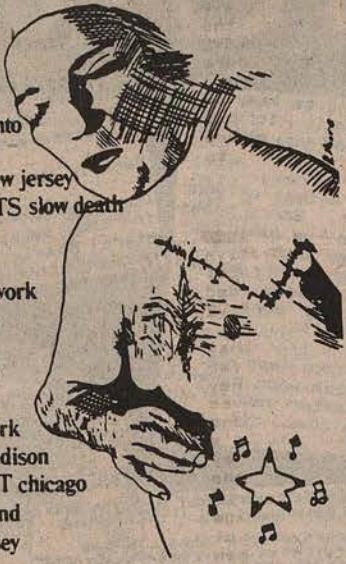
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NECROS

Barry: A lot of our songs are about different standards people set for you that you do not want set for you that yourself, thinking for yourself. They're about breaking rules. The only thing you have to live up to is what you set for yourself.

DEER PRESSURE

EVERY MOVE IS JUDGED BY THE COURT OF MY PEERS
WHEN THE SENTENCE COMES IT CONFIRMS THE WORST OF MY FEARS
THEY KNOW I'M DIFFERENT I'M NOT LIKE THEM
THEY DON'T ACCEPT ME FOR THE WAY I AM
PEER PRESSURE PEER PRESSURE
MESS UP MY HEAD
PEER PRESSURE PEER PRESSURE
WANNA BE DEAD
DEER PRESSURE PEER PRESSURE
WON'T LET ME BE
PEER PRESSURE PEER PRESSURE
WON'T LET ME BE ME

IT'S A NEW YOUTH MOVEMENT, A TEENAGE CONSPIRACY
A GROUP WHO'S PURPOSE IS TO MAKE THE SAME OF US ME
NEVER STOP IT MOVES FAST TO FAST
HATE IT FOREVER BUT IT'LL ALWAYS LAST

-CHORUS-

YOUR SCHOOLS ASSOCIALE CLUB FOR THE SELF-APPOINTED ELITE
A PLACE WHO'S ONLY FATE HAS GOT TO BE DEFEAT
NEVER STOPS IT MOVES FAST TO FAST
HATE IT FOREVER BUT IT'LL ALWAYS LAST

Corey: We're not "Rebellion -- yeah, fuck society, fuck this!" We've just always been trying to live up to what we want to do. I always try my best to do things. If I fail, I know I tried, and put my best into it. All that--I'm sure I'm gonna be like my own standards, and I'm gonna live up to them.

Barry: I'm 19, I'm out of school, I'm expected to be an adult.

Corey: I feel like I'm keeping my brain alive. I'm far busier than when I was in high school. I got good grades. It was easy, that's how I got out. So, you don't need school to be thinking, to keep your brain alive. My mind is way more active now than then. Between the band, Touch-&-Go records, opening a club in Detroit--I'm always thinking about something.

COREY

Barry: School's a thing to keep you in a certain direction. It's an institution, a jail that you get out of at 3.

Corey: School's just a test of your memory. I'm proof of it. Barry knows more French than I do--we both took two years of it. He didn't do well in it, and I did great. My memory worked well and so I got good grades, but it doesn't mean I learned more than anybody else.

Barry: It's a thing to keep you in line. Notice how quick your parents want you to move out after you're out of school. It keeps you off your parents' nerves.

Corey: Yeah, too many people getting into it who put on the clothes and go "Yeah, I'm punk." They don't think any differently than they did before.

Barry: Not that more people is bad... Right. Maybe they don't think in the beginning, but then after they start hearing bands and what they have to say, then they start to question.

PUBLIC HIGH SCHOOL

PUBLIC HIGH SCHOOL!! HOME OF THE FOOZ
PUBLIC HIGH SCHOOL!! IT'S SO UNCOOL
1000'S OF KIDS & THEIR ALL THE SAME
MIGHT AS WELL HAVE THE SAME LAST NAMES
LITTLE WORRIES FOR SUCH LITTLE MINDS
FOR SURE NOW THEY'RE NOT MY KIND
-CHORUS-

Corey: But you can't be a punk forever. Ten years from now, if I'm still a punk, I'll feel very redundant. When I was young, my parents were hippies--I was a hippie kid. I see people with long hair now--they're not hippies, they're just people with long hair. And see right there; if ten years from now they think it's real cool for some drug user to get spiked hair or a mohawk, what the fuck do I want to have to do with that? If Punk gets watered down, it gets watered down. What the fuck can you do about that? The government can control anything.

Barry: I used to write fiction, but I haven't done it much since high school. Now I can express that drive through writing songs. I'm always in my head; I'm constantly thinking about lyrics as some situation comes up. Also, going back to school: it is the "sheep" mentality, and that's what scares me about the Punk movement.

Corey: Sooner or later, every movement will get watered down. If they're trying to subvert things through movies or T.V. (picturing attract that kind of personality into the scene), then the smart people will move on to whatever is next.

Barry: There always will be something. The Hippie thing and the Punk thing were both rebellions against the norm; the next thing will not have anything to do with the Punk movement, but will be that much more radical. And I hope my kids will be that, instead of whatever the fuck's the norm!

I.Q.32

MIDWEST MIDWEST TIME TO GO
I'D STAY BUT IT'S SO FUCKING SLOW
STUPID PEOPLE'S ALL I KNOW

I.Q.32 I.Q.32 - CHORUS

STUPID CORN ALL IN ROWS
SIT AROUND AND WATCH IT GROW
YOU'VE GOT NOTHING LEFT TO SHOW

I.Q.32 I.Q.32 I.Q.32
MIDWEST FUCK YOU!!

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BARRY

Photo by Eric Cope



REAGAN YOUTH, MDC, BLOODCLOT, LUCIFER'S IMPERIAL HERETICAL KNIGHTS OF SCHISM.

September 5, 1982 at the 2 + 2, N.Y.C.



"One of the most stimulating, controversial shows ever in New York City." -- Dave, of Rat Cage Records

Although the Rasta-Anarchy confrontation caught most of us unawares, it seemed hardly surprising that MDC's first appearance on the BAD BRAIN's home turf--NYC's Lower East Side--should have provoked such a schism.

"What is SCHISM?" The theme of the evening was quickly established with the show's first band, whose name refers to the Rastafarian concept of the gulf between Jah's laws and the ways of Babylon. A large enthusiastic crowd listened and laughed as SCHISM executed their spontaneous act with an amazing ability to make it all come together. As their singer, Mike (also front man for THE BEASTIE BOYS) read from a pamphlet titled "What is Rastafari?" The band filled in with background noise. Mike showed portraits from the booklet, explaining "Okay, this is Jah...see here's Jah's grandma...check it out, Jah's best friend Eddie." As SCHISM's drummer Dave Insurgent (singer for REAGAN YOUTH) introduced the next song, "Floating in a Perpetually Fluctuating Sea of Schism," BAD BRAINS' drummer Earl stepped from the crowd and took the microphone. "We must all be held responsible for our actions," he said, and went on to indicate that the set was finished. Dave Insurgent objected and announced open access to the mike. Earl was joined by Rasta friends who denounced the crowd's bloodclot ways and alleged homosexual crimes against Jah. When Dave MDC stepped up to remind everyone of the BB's past commitment to responsibility, enumerating their treatment of Texas fans and their phone-scam exploits, which they admit closed down NY's 171 A Studios and crippled Rat Cage Records, he and SCHISM were pelted with eggs by members of the BB contingent. At this point the club owner stopped the set and sent everyone outside to cool off. As the debate over personal freedoms raged on in the street, BLOOD CLOT began an innovative set which included a reggae styled Rasta putdown called "Fire Burn". "Don't forget, September is Death of Hardcore Month here at 2 + 2." This from guitarist Jerry,

formerly soundman for the BB's, now working the mixing board at 2 + 2. BLOOD CLOT played a crowd-pleasing encore, "Ace of Spades," saying afterward "Next time you're thinking of paying \$10 to see MOTORHEAD, come see us instead." These guys are hot. Those who took in the sidewalk debate missed some good music, but a lot of kids had their heads opened by new questions. After listening for 30 minutes to an argument which might never sway the main participants, most of the youth were ranged behind MDC and in support of personal freedom. The BB's main points boiled down to Jah's laws and the "natural, clean" way to live a life. Beer-drinking is bloodclot. Bald heads are bloodclot. Questioning Jah's omnipotent wisdom is definitely bloodclot.

This was countered with a few "Phooey's" and cries of "Thieves" and "Jerry Falwells of Jah", but most strongly perhaps by Ron of MDC who questioned their call for solidarity. "Love and unity? Hate and dissension. Love and unity? Hate and dissension, that's what you guys are all about."

MDC's 40-minute set included several new songs such as "Pecking Order", which details society's pyramid structure for keeping everyone in their supposed place, "Selfish Shit," an instrumental so far, and "Pay to Cum Along," an ode to the BB's.

Next REAGAN YOUTH, one of young New York's favorite bands, pulled off an inspired performance. Some of their more popular songs include "New Order," "Anarchy for the USA," and the crowd favorite, "Reagan Youth."

It was all over by 5 a.m., New York punks enjoy a marathon mosh. "No one rules" is the rally cry here. Until later, and remember, there's no core like hardcore. Tammy C.



Big month for visitors. MDC were the first to come around. They played the Old Mill with SCREAM, SOCIAL SUICIDE, HATE FROM IGNORANCE, and THE EXILED. SOCIAL SUICIDE was good but something seemed to be missing. THE EXILED is a new band--I think this was their first show and their bass player had never played prior to this performance. Result: possibly the worst show I've ever seen by any band. HATE FROM IGNORANCE was OK, but they certainly didn't live up to their own big mouths. SCREAM was great; as was MDC. But MDC was even better in Baltimore, (which is about 30 miles north of D.C.) probably the best I've ever seen them.

A couple of weeks later, VICE SQUAD struts into the 9:30 Club. Nothing worth mentioning, except for the hilarious emulations of Beki Bondage as performed by our local Limeyettes.

The next night was the big Wilson Center show. These shows are always great. DOUBLE-D played a good set followed by FAITH, who were outstanding. HOW GROSS played an alright show (hampered by equipment difficulties). THE EFFIGIES (from Chicago) were well-received--and

deservedly so. YOUTH BRIGADE and SOCIAL DISTORTION (on their ill-fated B.Y.O. tour) appeared as fill-ins for the cancelled BLACK FLAG. YOUTH BRIGADE was tons o' fun, but SOCIAL DISTORTION blew it by spending more energy putting down STRAIGHT EDGE than on their performance (the bass player even had a quaalude shirt on--yeah right!). The highlight of the evening was John "G.I." Stabb's amazing headslam that resulted in him being carried out of the hall. Bad month for John; he also got 8 stitches in his nose after being hit by microphone stand at the MINOR THREAT show at Maryland University. Sorry John.

Double O



THE ANGELIC UPSTARTS proved to be quite disappointing with their typical English better-than-thou attitude. It is fair to say that IRON CROSS dusted them. It was the best show I've seen them play. Once again the Limeyettes proved entertaining by running spread-legged through THE UPSTART's hotel room. Anything for the guest list.

Other developments in IRON CROSS: John "Sailor" Dunn has replaced Wendle on bass. Seems Wendle was arrested for mugging somebody, and that is not tolerated by the band.

SF's CODE OF HONOR played a great show in Baltimore with DOUBLE-O, G.I., SCREAM, and THE MOB (from N.Y.).

And last night (October 17) G.I.'s and SCREAM blew DISCHARGE (U.K.) off the 9:30 stage.

SCREAM has just finished recording the album for Dischord. Should be out in about a month.

MINOR THREAT has added a new member, Steve Hansgen to take over bass while Brian Baker moves to 2nd guitar.

G.I.'s will be going into the studio to record for a possible album. FLEX YOUR HEAD will be re-released. FAITH (VOID) sold out in 3 weeks.

VOID has broken up, but is supposed to re-form to play a farewell show.

ARTIFICIAL PEACE has called it kaput. Singer Steve, guitarist Pete, and drummer Mike are forming a new band with a new bass player and 2nd guitarist.

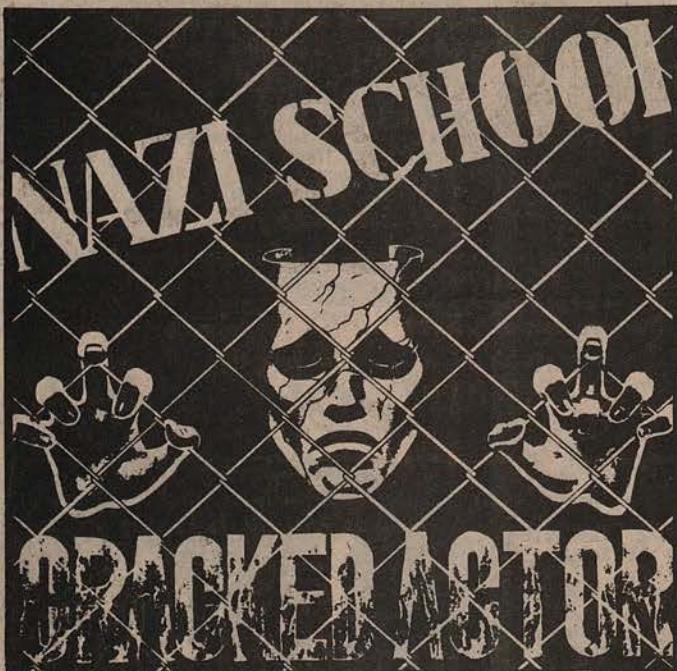
D.O.D. boys are on the rampage again, after the loss of DEADLINE with a new band: INSURRECTION. They've played once and I heard they were great.

SOCIAL SUICIDE was in the studio recording for a tentative release on the Nuclear Crayon label.

Just in: HATE FROM IGNORANCE has broken up. THE EXILED have fired their bass player.

Ian Mackaye

Hmmmm.



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Freedom's no free lunch

MRR: What is the purpose of your group?

Robbie: We want to be an anarchist punk band. The purpose is to spread our message of how we feel about politics in the world, not only the USA, but everywhere.

MRR: What are your three favorite song titles?

Robbie: There's one called "Bigot" which is about snobs and people who condemn other people because of race or creed and color--bigoted ignorance. There's "Final Conflict", which is one of our fastest thrashing tunes, is of course, about the end of the world, destruction: how the superpowers say that we need nuclear arms for defense, but really it's just a con and we need the money. One of the newest ones that we've just written would be "Looking Ahead". It's about people who say "well, we don't really want to have to keep on thinking about politics. We just wanna lay back and have a good time, and just let the world go on, how it happens, it happens." We don't really feel that way. If you just lay back and take things as they are, then you don't have any say.

MRR: What's Philadelphia like; is Philadelphia a cool scene for you?

Robbie: Lately it's been pretty cool. When we first started we were really condemned because we're anarchists and we were supposedly into destruction and chaos, which we all know is stupid. But lately it's become more politically aware. People are starting to realize that that's what punk is about--having some sort of say. So that's in relation to us. But clubwise it's pretty bad. There's not really any punk clubs or hardcore clubs full-time. We put on our own shows, as you know. And if bands would come to Philly more often, instead of just skipping us over. I mean, we are like the fifth biggest city in the United States, that's fucked! But we're working on that, we're trying to get the BYO started down here, we're having a meeting Wednesday trying to organize something, find a definite hall, trying to do something.

MRR: Do you do "Savage Pink"? Is that Alison and you?

Robbie: Alison started it with a friend when she first came to Philly about a year ago. Her friend copped out and Alison was left alone. We met up and one by one Sadistic Exploits moved into the Savage Pink house. We all contribute and help her out with it.

MRR: That's great. It's a band and a 'zine working together. Do you think people are getting your message in Philly and the East Coast where you're playing?

SADISTIC EXPLOITS

Robbie: I do. The mail we get is kids writing to us saying "We support you guys 100%." It's good to see a politically aware band in the United States instead of just some band out to cause a ruckus." So the kids are starting to realize you have to be aware of what's going on. Even though we haven't pressed many of our first singles, the few that have gotten out, I think have opened a few minds. The political movement in Philly, I'm not necessarily saying anarchist movement, but the political movement, has definitely grown. At first it was just slam, kill, bash. Now it's more like "Let's have a good time, let's go out and dance, but let's not kill each other. If you're an anarchist, well that's your opinion, I think government sucks too. But I'm not necessarily saying I'm an anarchist."

Alison (from "Savage Pink"): You say it's not destruction and chaos like everybody thought it was at first. What is it now, how do you feel about anarchy?

Robbie: No two anarchists think along the same lines. To me anarchy is (I'll quote CRASS here, which is the easiest thing to do) "A solution to problems of power." I'm not into bomb-throwing and killing people; I personally am into peace and I don't like to see any kind of violence. It's just a more humane society where people are out to help each other instead of hinder. Instead of just fighting for yourself, help your brother, really care about each other.

MRR: That sounds a little like communism; what are your thoughts on communism?

Robbie: I always thought communism, though they said it was for the best of the whole--where everyone was equal and pretty much shared throughout--there was still someone above them, like big brother was watching over them.

MRR: So you couldn't really administer a communist state or a communist way of life in a community without people administering, without there being a power structure, similar to other power structures we know and hate.

Robbie: There just should be no one out there telling me how to run my life. Now I know people say, like my father and her mother and Pad-drick's father, they all say that without someone there to hold the upperhand on everyone and to set laws, then people are gonna start breaking into the banks and there would be no one there to stop them, which is probably true. Let's be realistic, not everyone is a nice guy. There are really some dicks out there, but for just number one, you can't deny that. So maybe in a way we're just saying not on a worldwide basis or a state basis like Pennsylvania, but one within yourself. It all comes down to within. You gotta change yourself before you can change them, you gotta say "Well, I truly believe that I'm a good person now, and I'm not gonna hurt anyone, and I'm not gonna try and just go out and make it better for myself, I'm gonna care for her and you and Tim." I think that's where it all starts: with yourself. You gotta be able to believe that you are a good person and to help others. If you can't do that then anarchy will never work. So to think on a world basis that anarchy will work is probably utopian, where everything is dandy-fine. Maybe in 5,000 years, if we're still around, maybe it can work. We're just saying, look at yourself, say: "Are you really a good person?" Just try and be better.

MRR: Do you see yourselves travelling, coming out to the west coast with any kind of time schedule?

Robbie: For sure. In the spring we'd like to get something together. But we've had bullshit with our drummer. We just lost the drummer that was on the first single, Howard. We were just ready to record our next EP and we were starting to make plans for a tour in the spring and he pretty much shafted us. But we just recruited Robbie, from New York, Nasta Kraut, and he's really into it; he's got a good head on his shoulders. If everything goes fine, with the help of MDC possibly we could get out to the west coast.

INTERVIEW BY DAVE OF MDC





Kevin-guitar, vocals
Steve-bass, vocal bckg
Troy-drums

7 SECONDS

MRR: Most of your songs are blatantly political. Do you ever get any flack for that?

Kevin: I guess we knew what we were getting into when we first got started. We really don't get too much shit, except from some people who say, "Oh, they're too serious," and that we're deadly serious and can't have fun. That's just bullshit.

MRR: What motivates you to write about the stuff that you do?

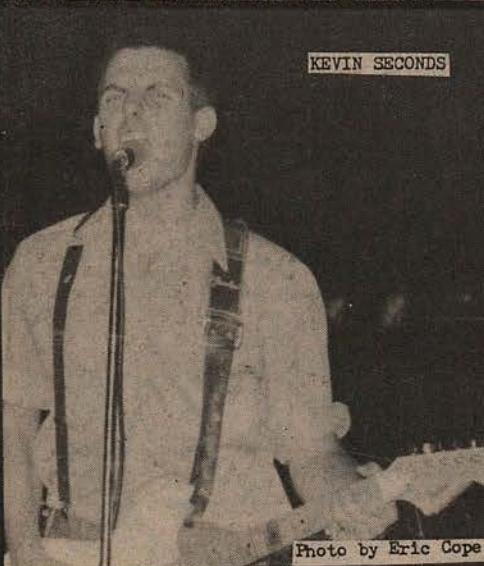
Kevin: It's just that we think they're important issues.

Steve: Everything that we write about is basically what we feel strongly about. Like our anti-racism thing; we just don't do it because it's a trend and every other band around is doing it. It's about the shit we see happening around us. We strongly believe in bringing this stuff to an end.

Kevin: I'm hoping that a lot of bands will start making that statement. We need more people speaking out against racism and stuff like it.

Steve: It comes naturally to us, because it's so conservative in Nevada. When I lived down here for a while, I realized how cool things were, and when you go back up there, you get so many redneck types wandering around. They're basically against everything and very narrow-minded. If you're different in any way from what they are, you're in for it.

Kevin: That's why we've helped start this organization called United Front--because of the fact that this town is so lame. We are planning this youth march through the downtown area, which is probably the most oppressive part of the town, because if you're a kid, they won't even let you into a restaurant to get something to eat. Steve's been kicked out so many times, and we had a friend who got busted.



KEVIN SECONDS

Photo by Eric Cope

Troy: If you go down there on a Friday or Saturday night, you can see all the jocks and all the rednecks.

If you walk around town, no matter how short your hair is, you're always going to get some shit for being different. Maybe five of us will go walking down the street, and a bunch of them will walk up to us and try to start something because they just don't have anything better to do.

MRR: One thing that seems really unique to the Reno scene is the involvement of Indians. Could you explain a little bit about that?

Kevin: Yeah, there is a big following up in the Indian reservation. A lot of the guys up there are really good friends of ours, they've actually helped us put on gigs. This one friend of ours, Alvin, had a couple of shows at his house, one of them with Black Flag when they came up recently. They're really cool people. I was once pinned because I said at a gig that there was violence at one show, and since I appeared to be the perfect target, someone decided to spread rumors that I said that the Indians cause all the trouble. So there was friction between me and some of the people up there, but that got cleared up in a hurry.

Steve: Yeah, those rumors were just a bunch of shit, because Louie, who's in Section 8 is an Indian and he's one of our best friends and we all get along really well.

MRR: So you're basically accepted at the reservation?

Kevin: Oh yeah, we know a lot of people out there. They were some of our earliest supporters, from the early gigs, and we remember them for that. That's why we'll always play gigs with them. They're great people to be with.

MRR: Do you guys still do your 'zine?

Kevin: I have a 'zine called "Skinhead" right now. Whenever I get enough stuff to write about, I put it out. I've put out three issues like that.

MRR: Would you guys like to make any closing comments?

Kevin: Yeah, I wish people would stop calling us D.C. clones just because of the drug and alcohol thing. We were hip to it long before the D.C. scene came along. I'm sick of people saying that we're following a trend like Straight Edge or something like that, because I don't take drugs and stuff and haven't for years, and a lot of kids in Reno don't either. I just wanted to get that point across.

Steve: Some people have said that we've jumped on the bandwagon; I just wish they'd realize we haven't smoked dope or done drugs since our early gigs.

MRR: I've heard Nevada described as a fairly desolate place; each town is isolated by desert and made up of casinos, whorehouses and a little suburban area. Does this stereotype hold true?

Kevin: It's pretty much like that.

Steve: It's real barren and stuff.

Kevin: You have whorehouses in every city. I mean, they'll have whorehouses, but they won't even have a place for kids to go.

Steve: People there will accept prostitution. But if you go walking down the street in a leather jacket, you get so much crap for being into punk.

Kevin: There's a great deal of hypocrisy involved. They can't accept anything that's new, especially if there are kids involved. They can't take it; it's a threat to them.



Condemed Wrecks

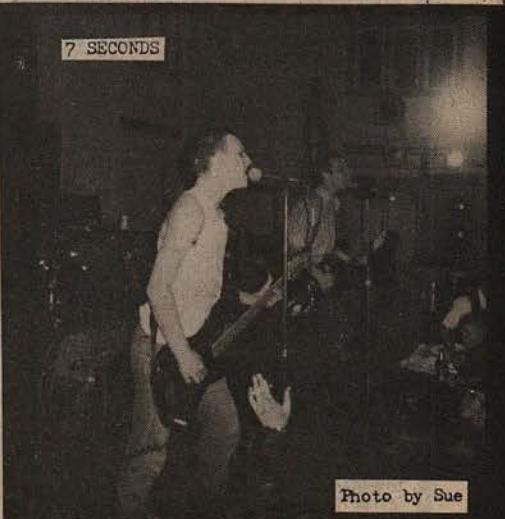


Photo by Sue

SECT
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PHOTO BY GEORGE SENKO

SECTION 8

SECTION-8 on Nukes

MRR: So there is actually military nuclear testing still going on in Nevada?

(All band members): Sure! You betcha!

Tom: We'll all rot away of cancer eventually. Actually, Reno's up a bit higher so we probably get a little less radiation; they do most of their testing towards Vegas.

Jim: As if it's going to make some big difference.

MRR: Does the ground ever shake up there? Do you ever feel any tremors after they let a bomb loose?

Tom: They say you can, but they let them off usually at around five in the morning, while everyone is in bed, so it's kind of hard to tell sometimes.

Jim: No one really knows what goes on out in the desert.

Tom: They have a lot of air force bases out there, besides having the army and the marines in and around the area.

Jim: At the same time there's this whole media scam going on. All the papers and T.V. stations are in on it. One day you will have the newspapers say that they are going to test a bomb near Vegas. Then they will announce it's been cancelled, and a day later they'll let it off without telling anyone. BOOM! People will hear a rumble and it will be like a surprise.

MRR: What has happened to the MX missile system? Has it been turned down in Nevada?

Tom: Well, elections are up now and it kind of depends on who is elected. I suppose if this one candidate makes it into office they might try sending it again to Utah. Then Utah will try to reject the offer. No one really wants this system except all the military and some of the corporate people who are directly involved in building it. Even if we don't get it in Nevada or Utah it looks like we're still going to end up getting MX's somewhere.

Dim: Another thing is, companies are really careless about moving industrial nuclear waste around.

Jim: I'm certain there have been a few really messy accidents that have been covered up in the past few years. They have so much money behind them that they can afford to cover things up.

Tom: They drive through Reno with the stuff all the time. They're supposed to let people know what routes the stuff takes and they are supposed to make sure it's 100% safe, but they never do. It's a careless system a lot of times.

Louie: They use Safeway trucks to haul the crap around in.

Tom: Yeah, what can you say, it's really horrible, especially to know you live around that kind of shit.

Dim-vocals
Tom-drums
Louie-bass
Jim-guitar



DIM MENACE

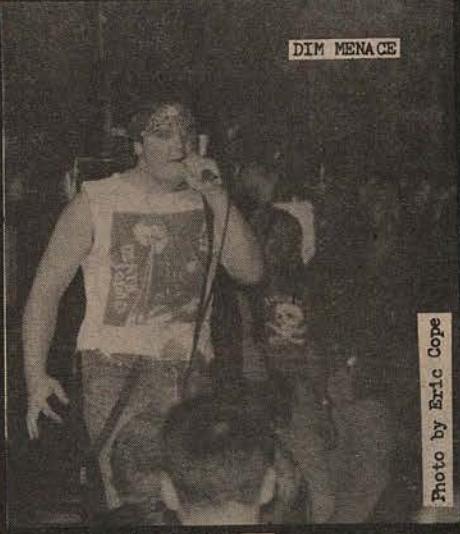


Photo by Eric Cope

Reno Zines

Skeeno Scope
c/o Sue
1627 D St.
Sparks, NV 89431

Paranoia
P.O. Box 20391
Reno, NV 89515

Skinhead
2302 Patton Dr.
Reno, NV 89512

TOM MUNIST



JIM DEIDRICHSON



INTERVIEWS BY TIM Y. & NOISEBUSH

PHOTO BY GEORGE SENKO



PHOTO BY GEORGE SENKO



BESS of THE EX-WRECKS



RENO

MRR: What's happening with the different people in The Wrecks, now?

Bess: Lynn and Hell-n are moving down to SF and I really don't know what plans they have. Jone, the guitar player, and I are going to get a band together with this friend of ours, Terry, on vocals and we know someone in Texas who might move up from there and drum for us but that's still tentative. We're probably going to work on the band musically for a while before we decide to start playing gigs.

MRR: Is there any particular sound that you're aiming for?



saw how drugs could really change people. It's like, when someone is at a show and on drugs, they might come down from their trip—or whatever—and maybe decide to check out the music. It really seems that people aren't as active or even aware of the band playing, and that contributes negatively to the scene. I think it's OK if you can control it, but I know a lot of kids who are into drugs who don't know what they're doing.

MRR: You put out a 'zine called "Paranoia", don't you?

Bess: Well, I'm one of the editors. There are actually four people working on it. We also receive contributions from people. The magazine is put out entirely by girls, too.

MRR: You have considerably long hair, do you get hassled for it at shows?



Bess: Yeah, I think a lot of people who are into it think that to be "Punk" you just have to cut your hair or have a certain look. Most of these types of people have only been into the music for six months or less. Suddenly they have these totally radical hair cuts and leather jackets or whatever, and they think they're accepted. I remember when most kids in Reno had long hair and we used to say "Oh yeah, spiked hair, that's so '77" and people didn't get into the hairdos or "The Look"; we all had our own style of dress and, to an extent, we still do. I really do get shit for having long hair.

MRR: You had gotten into a fight at the Eastern Front because of it, hadn't you?

Bess: Yeah, and at the Elite Club. Some girl ripped my shirt off of me. I don't think they can understand. I thrash a lot, right? Not a whole lot, but I do it occasionally. The fact that I have long hair and get into the music really seems to bother a lot of people. Maybe it's because I don't thrash right, I don't know. (Laughs) How does one thrash "Right"? I'm Punk in every aspect but my hair an people can't seem to accept that. I think it confuses them and in some way is even a threat.

MRR: It used to be common to see women dancing at Punk shows and it was common to see women in bands. It seems to be less so now. Why do you think that is and how do you feel about it?

Bess: I really don't know why that is. I wonder about that myself sometimes, because I'm really an assertive person, I like to do stuff. When I first got into it, it really didn't seem alien to me to be in a

band or put out a fanzine. I figured if guys could do it there was no reason why I couldn't. It seems really weird to me 'cause many girls don't try. They don't try to do anything. To start a band or whatever. It looks just like the stupid Rock & Roll world where they let the guys dominate everything. It shouldn't be that way. Punk music shouldn't be sexist at all but it's been getting more and more sexist. You find all these guys singing songs about how some girl they know is a slut, etc., etc. At the same time I'm angry at girls who just sit by and let this stuff happen when they should be getting off their butts. I think it has to do with the way they are raised. You have these guys around you who are constantly saying, "Nah,



Photo by Sue

you're a girl, you can't do that." But that's NOT true. After a while they convince themselves that there are certain things that they just can't do, but if they set their minds to it they can!

MRR: So they keep being reinforced negatively?

Bess: That's right.

MRR: Do you still see the "Punk" scene as a place where people can grow and change in a positive way? I am starting to see it more as getting in the way of people growing in certain areas. Are you optimistic still?

Bess: Sure, I think mainly because I'm not really around that many punks all the time. I go by myself and the people I'm around. I don't see all these negative attitudes. To me it's much more positive. So many interesting things have happened to me since I've been into Punk, and I know I'm much more of a stronger and more confident person because of it. You don't have to take the negative view, you can just shut your eyes and say I'm not going to be part of that. I think it's personally up to the individual. If someone is dumb enough to think Punk is about going around smashing people's heads and beating people up because their hair is too long, or to be in a band because they think they'll get sex and drugs, then that's their problem.

Helen and Lynn of the WRECKS are now living in S.F. and are looking for bands. Need a vocalist or drummer? Write 'em c/o this mag.

Bess: There seems to be a lot of bands around these days who appear to be getting away with more of a thrash sound, which I think most people can easily play. All you have to do is distort the sound as much as you can and then play as fast as you can. We still want to have a powerful sound, but maybe slower. Not as slow as Flipper or anything like that. We want it to be more melodic, but not pop; we want to maintain a hardcore sound.

MRR: Did you ever write any lyrics to any of the songs The Wrecks used to do?

Bess: I wrote, probably, about a hundred of them.

MRR: Which ones would you say are the most memorable?

Bess: There's this one song called SBS. The title really doesn't mean anything but a lot of kids up in Reno think it means Skate Boarders Suck. Jone and I, when we were learning songs would say "S" is a verse and "B" is a break, so you have two "S"'s, or verses, and a break. People just couldn't get it. Anyway, that song is about drug abuse. It's not about anyone in particular; I got ideas for it from several people. The lyrics kind of go: "You are so much different than you were before, and now the drugs are controlling your brain. It doesn't seem like I know you anymore." We did that one because we

TRUE SOUNDS OF

RIKK AGNEW

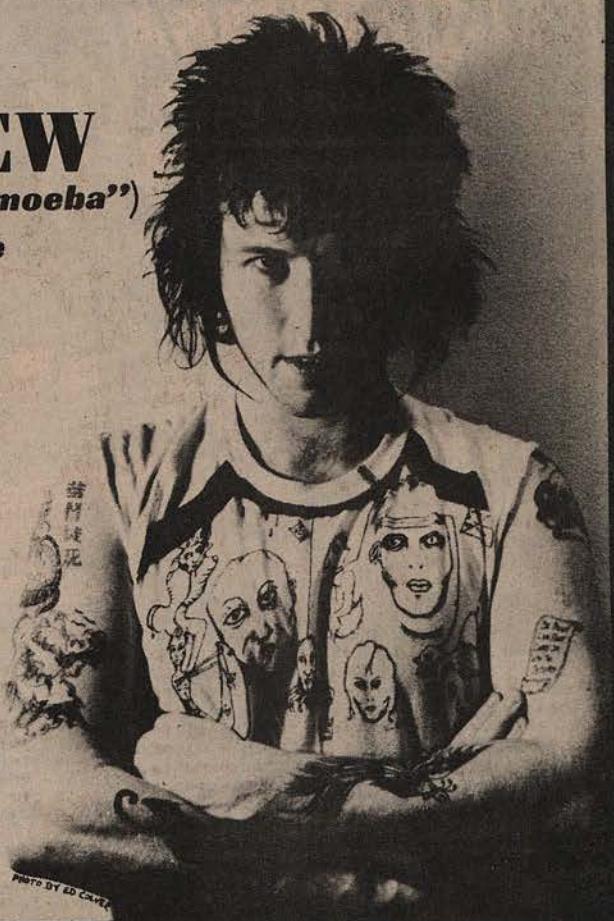
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ALL BY MYSELF



FRONTIER

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FINNISH PUNK by Voitto Vasko

Well, the whole thing began in '77. The earlier bands were influenced by British groups like the PISTOLS, CLASH, DAMNED and the American RAMONES. They released some records, but forget them—they were all shit. There's no reason to waste time on them.

In '80, the new generation of hardcore music rolled over Finland. Again, the influences came mainly from England (So how come these Finnish bands sound more like American thrash bands?—ED). Bands like DISCHARGE, EXPLOITED, UK SUBS, DISORDER, CRASS, VICE SQUAD, COCKNEY REJECTS, and the DEAD KENNEDYS inspired many Finnish punks to pick up guitars and start to play. Some bands like LAMA, RATTUS, AND KOHU-63 go back to '78, but 1980 was the year when most of the new bands—TERVEET KADET, KAAOS, NEUROVISIO, etc.—appeared on the scene.

The major record companies don't want to have any contact with punk music. Only the Johanna (which signed one punk band, LAMA) and Poko (RATTUS, KOHU-63, and TERVEET KADET) labels have put out some good records. Of course, it's better if the groups appear on small independent labels, but most people who want to form such labels don't have the money. A few bands have released records themselves. For example, RATTUS did their first two records, TERVEET KADET did the same, and NUKKETEATTERI put out an EP on their own label (distributed by P. Tuotanto). However, even the record shops don't want to sell records on small labels! As a result, Propaganda and Tuotanto is dedicated exclusively to punk.

CHECK SPECIAL FINNISH SECTION IN THE RECORD REVIEWS

FINNISH SCENE

NUKKETEATTERI

RIISTETYT

KAOS



As I said, the main influences come from England. Most of the punks don't pay much attention to bands from other countries, except some U.S. bands like the DEAD KENNEDYS and BLACK FLAG. They follow every fashion which originates in the U.K. They see pictures of British punks and then dress like them and get haircuts like them. I don't think there's anything wrong with dressing differently, but it's stupid to follow others slavishly. When Jello's sampler came out here, many punks realized that there's something happening in the U.S. and that it's much better than British punk. The problem is that American records are very difficult to get in Finland. Only records by the DEAD KENNEDYS, BLACK FLAG, and the BAD BRAINS are easy to buy here, and it's so fucking expensive to order records by mail straight from the U.S. Of course, some punks (like Olli) aren't interested in U.S. stuff anymore. I think that's stupid because most of the U.S. bands are hundreds of times better than 95% of the British punk groups, but I still like British bands like DISCHARGE (the best punk band in the world), DISORDER, CHAOS UK, CHAOTIC DISREGARD, ABRASIVE WHEELS, BLITZ, etc.

Nevertheless, my favorite bands are the Finnish punk bands. The only cities that have some kind of scene are Helsinki (the capital), and Tampere (most bands come from there). Helsinki has the biggest scene, lots of punks, but not too many bands. LAMA, the best-known band in Finland, is from there, as well as NEUROVISIO, ODD(R.I.P.), VARAUS and UNICEF. The only real rock club is Tavastia Klubi, but all punk bands are banned. But in February, Lepakkoluola, closed for two years, re-opened, and now all the punk gigs take place there. Also Kulttuuri-Klubi has booked some good gigs. But unfortunately, shows on the whole are rare. In Tampere, the gig situation is even worse. The Roxy Club only books the big-name bands like THE EXPLOITED, UK SUBS, and DEAD KENNEDYS, with local support from

L aahaus

HAASTATTELU

ONKO TEILLA VAIKUTTAJIA?
Pete: "Ja on selvästi jokaiselle ihmiselle, joka ei eän muiden ihmisien puoleen on vaikutteli, joltakin muulta. Ja niin on mekin seatu vaikuttelut muijia ja niin edelleen, mutta omat ideat on selvät".
Zugi: "Mä en ole sinakaan saanut billeihin vaikuttelua, mutta kyllä mä kuuntelen kaikkia kovia juttuja".

FUNNETTERO TE OLEVANNE NOINSANOTTU "DISCHARGEEN KOPION"?
Zugi: "En sinakaan ole".
Pete: "Musikki mitä se nykyään soi-



RATTUS, KOHU-63, PROBLEMS and LAMA. It's a real good place, but the owners don't want to book local acts. Every fucking town has hundreds of discos, but nowhere for punk bands to play.

The stupidest thing of all is the lack of co-operation between Tampere punks and Helsinki punks. They mutually hate each other for no obvious reason. Tampere bands can't play Helsinki, and vice-versa, except for LAMA who are popular everywhere in Finland. Helsinki punks really support each other, know each other, and are good friends, but in Tampere there's no solidarity at all. The bands hate each other, everyone's jealous. It's very sad. If the Finnish punks could unite, the whole scene would be very durable, but if things stay as they are, there's no hope.

As for the other cities, Lahti (the third-largest) is very boring. When I was there recently, I didn't see any punks, skins or teds, and I don't know of any bands from there--just hundreds of normal disco youths. Turku, the fourth-largest, has only one punk band VAPAA PAASY, but they're not very good. It's more a town of hippies. From Seinajoki hail APARAT, KONKURSSI and ABACTIO. NUKKETEATTERI (ex-STALIN) is from Mäntyharju, RATTUS is from Vimpula, and Tornio claims TERVEET KADET, RUTTO, SYNTI and KATASTROOFI. APPENDIX lives in Pori, and KARSTA and MAP come from Kemi. There must be more bands, but I don't know about them.

The Tampere bands are KOHU-63, KAAOS, RIISTETYK, BASTARDS and DISASTER. Also from Tampere, unfortunately, are those nazi-skinheads, who are very violent, and beat up punks and hippies. It's not very safe to walk the streets there, especially on weekends. They had a band called TENAVAYOKIO, but they broke up in June (great!). To my knowledge, they did only one gig, doing "seig heil" and all that from stage.

Now something about the bands. LAMA,

tetään on varsin kai hargasita, joka on kui kää bändi, mutta sitte mä kuullaan, me voidaan sada nimeksi jokin bändin kopio. Jumissaan han tollasta meliminkin

AUTSUTTEKO TE ITSAANNE A. SEMJI BANDIKSI?
Pete: "Emme kutsu itsemeen bändiksi, mutta meistä yksilöjä puhuminen ei mätä yhdisty bändistä seen".

ONKO TEIDÄN NIELEESTÄ SUOMES KISTI BANDEJA?
Pete: "En oo oikeastaan kuullut kiihun julistavan olevan kistin bändi. Enks voi ettei taulia ois todellinen kääbinedejä, kun en ois kuuta mitä dohan niitä sijalta olla".

MIKA TEIDÄN NIELEESTÄ NÄYTTÄÄ PAHIN ONGELMA SUOMESSA?
Zugi: "Tyyhmit ihmiset".

Pete: "Mö tietysti on mainittava meijä, jota varten tyytä mä joutain sellaisista, että päästä siiätki, mutta haluo sanoa, että vituttaan etä on täällä niin viitin ahduslistä. Jä joku heittää eri juttuja, se leimataan heti. Jä ihmeelliseen tavalla jätetään tyytä "haukka" talon sisä. Mä minnitseen esimerkkinä kaikei jutut Nukketeatterista on ollut täysin kisuttamattia ja melkeempä kateellisia. Jä se jutut kyllä ihmettyvät. Jä vähän vituttaan ja jokaisi rattean".

ONKO TEILÄN MITÄÄN TULEVAJUUDEN

mii kunnollii, lii ois siihelleiit,

PETE-LAULU
IKE-RUMMUT
ZUGI-BASSO

the #1 band in the country, formed in '78. The line-up has changed many times, with Epe the singer being the only original member. He's joined by Charlie on guitar, Raitsikka on bass, and Jusa on drums. They've made three 7" records and one LP. Eno, the original bassist, left the band in May, and now plays drums in UNICEF. KOHU-63 formed in '78 too, and their line-up at the moment is Latta-vocals, Sinc-guitar, Futu-drums, and I don't know the new bassist's name. The old one, Jaska, "joined the people who joined the army" in June. They've released one 7" EP, a 12" mini-LP, and in July they recorded an album (16 songs), that'll be out soon.

RATTUS comprises Jake-vocals/guitar, Tomppa-bass, and Vellu-drums. Formed in '78, they've put out three 7"ers and one 12" EP, the first two on their own Hilibili label, and the last two on Poko. They were quite poppy and soft-sounding at first, but then they heard DISCHARGE, and now they are very raw and fast. They are now recording a 13 song mini-LP, for which Pushead is drawing the cover. KAAOS got together in '80, with Jakke (the original guitarist) on vocals Jone on guitar, Nappi on bass and Jaska on drums. They are on the KAAOS/CADGERS EP, have four songs on the "Systeemi Ei Toimi" compilation EP, and three on the upcoming Propaganda sampler LP. On each of these discs they have different line-ups.



Photo by M. Saarinen

RATTUS

RAJOITETTU YDINSOTA

-EP

TERVEET KADET

Finally we have TERVEET KADET, from the north. Personnel are Laja-vocals, Tiimo-guitar, Piasky-bass, and Peedro-drums. They are quite old men (24, 25, 23 and 16), but play very very fast. Their lyrics are very simple (and stupid). They have three 7" records to their credit, the first two on their own Ikkals label, and the new "Aareton Joulu" 8 song EP on Poko.

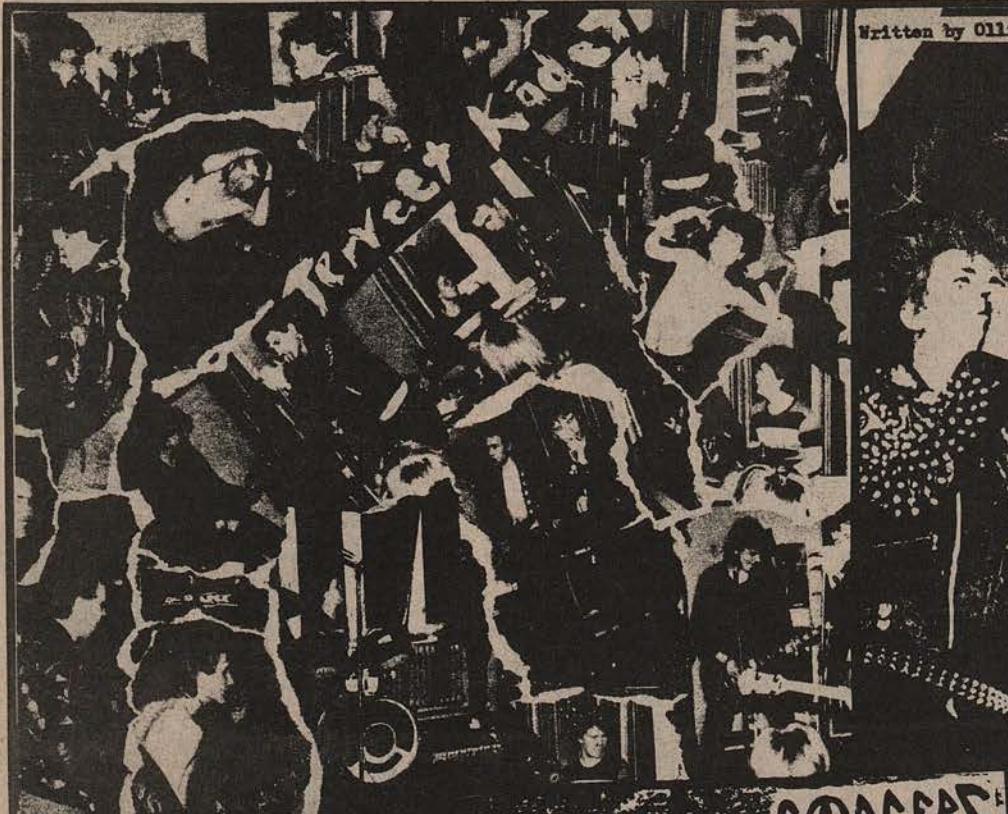
Well, that's it for now. Hope you can make sense of it all.



Photo by R. Maunuksela

Photo by M. Saarinen

Written by Olli, appeared originally in Schrik magazine.



alright
truth of whole the shit: there is NO
anything you'd call as "scene" in
finland cos all the punx are just
hating each other and there is NO any
kind of solidarity between finnish
punx..eh.
there's lots of punx around but
jesus...
anyway

band no. 1 is definately LAMA who come
from Helsinki. they've done three
singles and an album. there is lotsa
other punk band too in Helsinki out
there. Helsinki scene quite divided
from other finland's. (perhaps Vute
knows more about Helsinki scene and
will tell about it)
sh. no. 1 band in Tampere is RIISTETYI
who've done two EP's. bth
kills. contact to 'em: Jari
Viippo, Asemakylä, 37500 Kulju. Finland.

other Tampere bands with records are
KAAOS who are on P. Tuotanto records
and BASTARDS who just put out 10 track
EP on Propaganda Records. there's
well some smaller bands but who cares.

only Turku HC band i know is VAPAA
PAASY who got one EP.

also Lahti is one of the country's
biggest towns and there's only one
thrash band VAU!! they've got one
album and two singles. all great.

there's several band around country
such as TERVEET KADET whose address i
don't remember and RATTUS whose new EP
came out 8 months too late cos they're
so dummy. so that's it good night,
JASEN Z.
write to us: TURPA KIINNI JA NUSSI, POB
82, 33201 Tampere 20, finland.



KAAOSTA TÄX MAI KAI PAA E.P.



Photo by M. Saarinen

NUKKETEATTERI (puppet show) are
ex-STALIN. STALIN made a 6
track, self-financed EP in 1980.
They've got no records out, but
they have 3 tracks on a P. Tuotanto
cassette collection.

They are: Welmu-vocals, Jape-
guitar, Ike-bass, and Vesa-drums.
IDIOOTTI formed in 1978, and are
very good. Their new 10 track
cassette is really hard.

THE EXPLODED are from Korpilahti
(the one and only punk band in
Korpilahti, which is a real dead
city) and have been together since
1981. They are: Rihell-vocals,
drums, Keke-vocals, guitar, and
Hanso-vocals, bass.

A.D.L.-Anti-Disco League. Noise
not music. Grunting and guitar
wanking. Ugly and fast. Anti-
disco. Anti-war. Anti-religion.

KOHU-63 are: Latta-vocals,
Simo-guitar, Putu-drums and
Jaska-bass.

VAPAA PÄASY- are a 3 piece from
Turku. Sakke-bass, vocals, Rane-
drums, vocals, Tesu-guitar, vocals.
They've got 4 songs in "Systeemi
ei Toimi" (system doesn't work)

The biggest band, were in Tampere,
is RIISTETYI (the Exploited). They
are: Lateri-voice, Raipo-guitar,
Pitse-bass and Stydy-drums. They
are banned from many places, cus
they always break them. ... They're
quite young and have recorded
an EP together with KAAOS (an
8-track EP, 4 tracks each) and
a 7-track EP on P. Tuotanto.
Speaking of KAAOS (Chaos), they
are another popular band from
Tampere. They are: Jakke-voice,
Pena-bass, Jone-guitar, and
Jaska-drums. They've done 2 EP's,
one with Cadgers and another with
Laahaus and Vapaa Paasy. Both
have been selling in England and
Germany, too. They're going to
Denmark this summer.

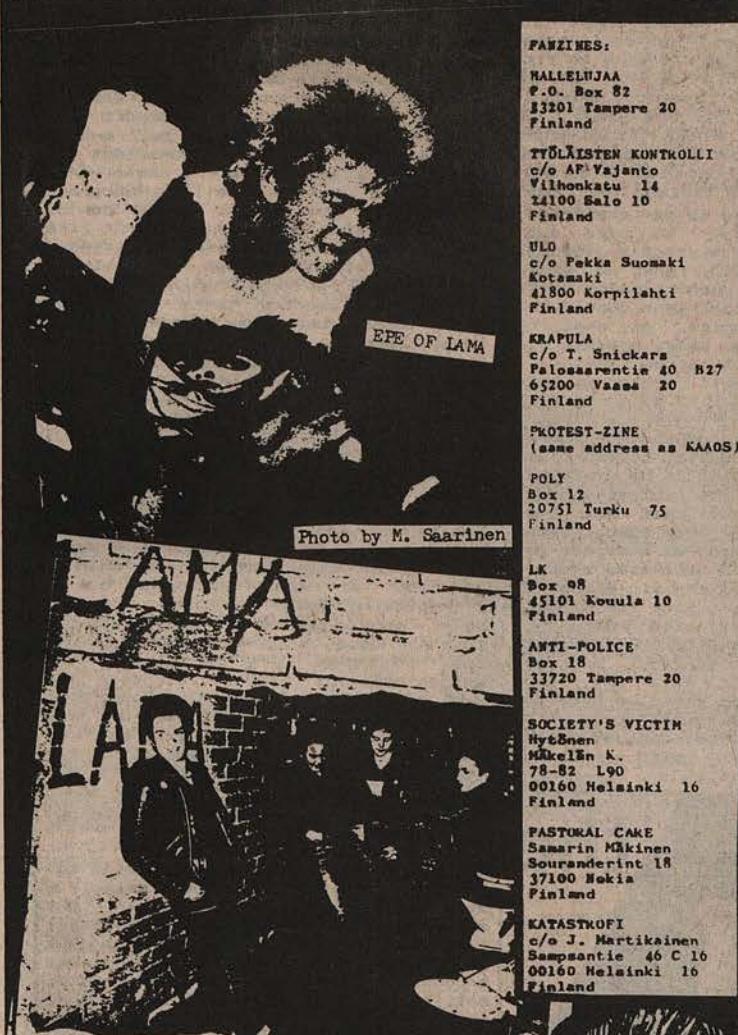


Photo by R. Maunulaisla



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ja vapautuminen,
ja seitsen ralevo
halitsemassa ilmeidä,
etkä seitsen ralevo
Ushon rajuun rockabillyy-
hönen.

— Vi har
Gerry Miller.

SPECIAL THANKS IN COMPILING THIS ARTICLE TO
VOITTO VASKO, OLLIE, AND MANSIKKAMÄKI

We're at a point in the punk scene now where a lot of bands are ready to 'hit the road'. But are they really ready? We asked Mike and Cindy Vraney, who are the personal and business managers for the DEAD KENNEDYS and TSOL, to share their cumulative knowledge of booking and touring for bands to take advantage of. And they gladly did so, as their approach is one of helping out the scene, and not being secretive. Besides preparing the 'hard information' for this piece, they've also been gracious enough to share with us their philosophy.

Mike starts... "A prerequisite to going on tour is believing in yourself, your purpose, more than in the illusion of making money or gaining fame. You've got to do advance work, such as promoting yourselves with your local scene. The motivation must be a personal reason to reach out. It isn't like there's anyone out there preparing a tour for you. You'll be lucky if you make gas money and eat burritos. It's more like paying to play. Even the so-called known bands, the 'second-level' bands like MISFITS, etc., only make \$300 here, \$100 there, a fill-in show at the last minute. There's only a handful of real 'punk clubs' in the country now, and they come and go all the time. By the time people read the list here, half of them will be obsolete.

Vraney feels that it is important to work with the grassroots levels in other scenes, make contact with bands who care enough to help you in their town, and also with 'kid' promoters. Outside of the "big-shots", all there is out there are backyards, and 'kid' promoters who will take \$100 and rent a hall. They're the kind of people who will seek you out, long before a promoter will even have heard of you. They're the ones who should be cultivated and supported, because they're part of the scene. Too many bands will work with one kid promoter once, and the next time around will go to the big promoter. They don't stick it out; they aren't patient. Mike should know, since that's how he started, as a 'kid' promoter doing the DK's, DEVO, etc., in Seattle, not too long ago. "Me and my friends didn't even know you were supposed to make a percentage."

While on the subject of promoters, Mike and Cindy had a lot to say about a certain prevalent approach many take. "Some promoters really hurt the scene by having such high ticket prices, resulting in low attendance and little fun. The cheaper we do shows, the better. A lot of the N.Y. booking agents, who think SF is a 'big scene' with 'big dollars', are sending out these bands where certain promoters end up making huge guarantees, and then charge \$9 or \$10--CHRON, VLT SQUAD, etc. It's a scam. Now these agents are finding out that there are less and less places to play, so they'll come down in what they demand. Ultimately then, we can put on a show where ANGELIC UPSTARTS will play second to TSOL, where we can tap into the local scene from the ground level, and where the guarantee is 5 times lower than what they initially demanded. That puts it all into reality. But if people like Wes Robinson continue paying outrageous guarantees, setting bad precedents for bands' inflated expectations, then it distorts reality, both in terms of how big a scene is, and how 'big' a band thinks they are."

The Vraney's feel that there is a lot the audience can do about this. "The fans have a lot more control over the situation than they realize. They can

refuse to go to a \$9.50 show that shouldn't even happen. You don't have to support a band that's trying to rip you off. We just did TSOL-FLIPPER in Hollywood for \$6.50. Recently though, FEAR played for \$8.50, the BLACK FLAG extravaganza was \$9.50, DISCHARGE \$9.50 etc. \$6.50 is a steal. We did that show at the Elite Club (6 bands, including DK's, BAD BRAINS, TSOL) for \$6, and we were able to pay everybody more than adequately. We paid out over \$4300 to bands--a gross of \$8000. Production was \$3000, and we were still able to pay opening bands \$100 or \$200. Anyway, the scene should be aware of the economics, of what it takes to promote a show, produce it correctly, and not screw anyone. That's the only way it can grow, and not stagnate.

SF should get on its toes or its scene is gonna cease to exist, cease to be creative, and is going to be dictated to. Don't support the rip-off shows, and go to the shows that help the scene. Watch out for scam bands, like BAD BRAINS, that screwed everyone on their fast tour, and next time around have to play for all the big-shots at much higher prices. Mike feels that "greed and stupidity often get the best of bands". The CIRCLE JERKS went to a high-powered straight booking agency, that didn't have any idea about the scene, and ended up playing in a bunch of over-age places, with exorbitant door prices, and got a bad reputation, never mind losing

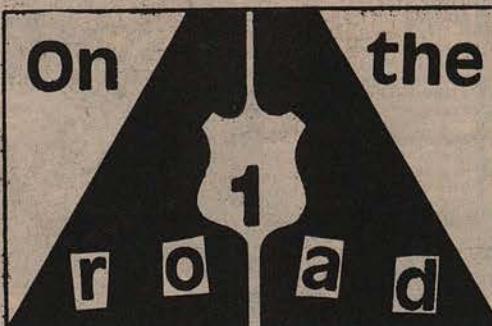
good to be critical, as you are, but you should also distinguish in your record review column, bands that help the scene, even if you don't necessarily like their latest records. Bands should be given credit for scraping it together to put out a record, or for being conscious of ticket prices. Bad press won't necessarily hurt a band like TSOL, but it will for some of the smaller bands. Be clear that even if you don't like the music, you support their policies. TSOL, an example which we've cited a lot because we know them best, have toured the country twice and barely broke even, but they supported those local scenes. The DEAD KENNEDYS, who might put out a god-awful record at some point, should continue to be recognized for what they have done for the scene, and continue to do. They should be given some artistic leeway, but not to the point of a blind (deaf) ear."

Finally, back to the subject of the 'state of the scene', they feel that "bands have to become more humble, instead of complaining about 'when do we play' or 'what do we get out of it'--pecking order bullshit. If they were more concerned about working together and pulling off a show--why not if they were to get a \$200 guarantee, put \$100 of it into a good P.A. for a good sound. Bands that play for us might get half of, what say, the CIRCLE JERKS get, but they get a better representation of themselves, and don't rip-off the scene. You can do that and still budget it to the lowest expectation and guarantee."

On the subject of another kind of representation, Mike says that if a band wants to have a manager, it's most important that they share values, that he or she must represent the bands values, and not the other way around. "A lot of my opinions, motivation, and direction have come from Biafra. A lot of what he's preached, he's done. Like anyone, he's a hypocrite sometimes too. But he has ideals which I try generally to fit within."

Well, you might ask, what the hell does all this philosophizing have to do with 'how to tour'? Basically, the connection is motivation and integrity, while still dealing with reality. The way Mike and Cindy run their business, their dedication to their perceptions of the scene, their willingness to not only share their ideas, but their information, is an example of not only 'how to tour', but how to go forward in whatever you're trying to accomplish--that the key to a successful venture is not only having the data, but having a commitment to something greater than your most immediate selfish interests and a desire to 'do it right'. But as Mike warns, "It's not enough to go practice and be idealistic, you're gonna have to go out and put it to work." In the case of touring, he and Cindy have the following suggestions:

1. Go out and be heard
2. Pursue all the info you can get, follow leads, make contacts
3. Develop tools, like graphics, photos, tapes, posters, and mailing lists
4. Forget the illusion of money, and don't forget the scene
5. Make schedules, plan strategy



\$5000-6000 in the process. It's a bad reflection on that band."

Unfortunately, there are only a handful of bands that give back to the scene--DK's, TSOL, MDC, DOA--FLIPPER if you force them to. A lot of bands around the country on a local level--MASSACRE GUYS in Salt Lake City put on all the shows there, REALLY RED in Houston, MINOR THREAT in D.C. some bands like KRAUT in N.Y. who are a good band and get a lot of media-hype, aren't really using their new-found popularity to help the overall scene. TSOL are great because they are producing their own shows. They've had a lot of bands play, have cheap tickets, and try to be positive to the scene, not take advantage of it, like many bands who just use people and the scene as stepping stones. Not everyone likes them, but they've presented a variety of music, have a mixed crowd, and that basically was what the scene was about originally--youths banding together, liking new music, doing something different, something original, something to say. Same with MASSACRE GUYS and JFA. They've helped the scene, and musically they're not being dictated to--they have their own personality and originality."

The Vraney's both took a moment here to digress a bit about something they feel "Maximum Rock 'n Roll" has been negligent about. "We feel that its

as far as what to investigate when talking to promoters, they recommend:

1. Ticket prices--they should reflect how many people you can realistically draw
2. Size of the venue, stage dimensions
3. Age limits
4. What the 'security squad' is like
5. What types of shows they've done before--find out who's played there, and call them up
6. Terms-guarantees are alright, but should never exceed what the expected minimum turnout is going to be.

If there is a \$6 ticket, and you expect 1,000 people, but there's only a \$3,000 gross, then you can easily ask for a \$500-\$1000 guarantee for one or two bands, knowing that with even half a house you'll pay all expenses and the guarantee. It doesn't put anyone in jeopardy, and you have a lower ticket price because of it. You these questions before you agree to terms.

One other bit of information, for a 5-6 week trip: figure that gasoline will run about \$3,000 for 1 vehicle. Strive for the low ticket, as well as getting the most for your band, helping out the promoter if he does his job, and the scene doesn't get screwed. Also, find out about all of

D.K., so much for generalities. Now take a look at this listing of possible places to contact, which was current in late October. Things change fast, so be flexible and be realistic.

Mike and Cindy will be moving to LA soon, but will soon coordinate a 'booking organization' out of SF, where any band can call to get current information on shows. They won't be able to book everyone's tours (as they are already very overextended--one reason for their lack of full-time attention to Alternative Tentacles), but they will provide information for bands to make the best of.

More on this in the next issue.

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AK 47 KNOW YOUR WEAPON

Peter Urban

England gave us the SEX PISTOLS and the CLASH, they gave Ireland 800 years of colonial, imperialist, and neo-colonial oppression, including massacre, slavery, repression, economic deprivation, and humiliation. Today this remains the gift that keeps on giving. During those 800 years the Irish have risen against England in virtually every generation, and today, the war goes on.

It would be impossible to outline 800 years of history in this article, so I will come quickly to the point. In 1921, 26 counties of Ireland gained semi-independence from England, but remain a neo-colony; six counties are still occupied by the British Army. In those northern six counties a war is going on, not a religious war, as the newspapers would have you believe, but a war of national liberation. On one side are the Irish guerrillas, on the other are the British Army and the gun thugs of the so-called Irish Protestants, who are actually non-Irish planted there centuries ago to keep Ireland forever a part of England.

In the late sixties and early seventies the Irish of the north, taking a cue from American blacks, formed civil rights organizations and staged marches to gain a wee bit of decency from their British overlords, who kept them overwhelmingly without the vote, without jobs, ("workers against work" might think this an asset, but unemployment by force & by choice are hardly the same) and in fear for their lives; and they got an answer from England: 14 dead. While the war of words and politics goes on, since that date, the Irish realize that force of arms translates to basic self-defense.

Those arms are held by the Irish Republican Army and the Irish National Liberation Army. Representing those forces in the political sphere are Sinn Fein and the Irish Republican Socialist Party. The latter, in both cases, represent something relatively new in the Struggle, the joining of the struggle to unite and free Ireland, with the goal of a democratic socialist Republic recognizing that Irish workers can not be free under capitalism. The I.R.A. has more recently adopted this line as well, but still has many members of the older, more conservative style.

The I.R.A. and I.N.L.A. usually get lumped together in the press, or the I.N.L.A. is simply ignored, but it is an active fighting force. Three of the men who died in last year's hunger strike were members of the I.N.L.A., which recently had a stunning offensive against the British Army. They and the I.R.S.P. are also under heavy repression right now, with scores in jail or on the run.

So, since they do not pay me to write for this rag, here is the advertisement: Prisoners have dependents, dependents need money, legal hassles cost money, propaganda costs money, and it is needed now. Anyone out there interested in doing a benefit concert for the I.R.S.P. and the prisoners (anywhere in the country), contact me care of this magazine. Cash is one of many weapons, join in the struggle for an Irish Socialist Republic.

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WHAT DO YOU WANT TO BE IF YOU GROW UP?
I WANNA TAKE THE BEHAVIOR-MODIFICATION DRUGS OF MY OWN CHOICE.

WHAT DO YOU WANT TO BE IF YOU GROW UP?
I WANNA CHOP DOWN THE LAST TREE WITH MY VERY OWN HATCHET.

GOOD LAD.

WHAT DO YOU WANT TO BE IF YOU GROW UP?
I WANNA BE A FAMOUS RESEARCH SCIENTIST AND FIND A CURE FOR HERPES AND BECOME A BILLIONAIRE.

WHAT DO YOU WANT TO BE IF YOU GROW UP?
I EITHER WANNA BE A STAR-FLEET LASER-SHOTTER OR BETRAY MY PLANET TO ALIENS FROM ANOTHER GALAXY.

SCRAM.

NEXT WHAT DO YOU WANT TO BE IF YOU GROW UP?
CAN'T HEAR YA... GOT A WALKMAN IN MA EAR.

MMM.

OK. WHAT DO YOU WANNA BE IF YOU GROW UP?
WHAT? FUCK, MAN, WHATCHA TALKIN' BOUT?
MAMA MESS UP HER FACE.
I WANNA BE A CRIMINAL POLICE MAN.

AND WHAT DO YOU WANT TO BE IF YOU GROW UP?
I DON'T WANNA BE HERE WHEN THE REST OF THEM GROW UP.

MES.

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ZINES

Wes Robinson has been putting on punk gigs in the Bay Area for 4 years now. He started with a little hole-in-the-wall in Berkeley called Aitos, doing great intimate shows with the likes of THE DILS, AVENGERS, DI'S, CONTROLLERS, etc. For a while he was a mainstay in the East Bay chapter of Rock Against Racism, perhaps the only one who did not lose his sense of humor during all the internal squabbles. He later moved on to do medium-sized shows at Ruthie's Inn and the Elite Club, but for some reason, as of late, has been hell-bent on do-or-die (usually die) extravaganzas like the Eastern Front, Summer Slam, and Discharge at the Oakland Auditorium. This interview of the former beatnik was done by Cliff Carpenter.

MRR: How did you get started doing punk?

Wes: I was active in theatre previously, and one night, a few years ago, I went to a show at the Mabuhay with a friend and saw the Mutants, Negative Trend, and the Sleepers, and it occurred to me that this was probably the best theatre in San Francisco, and I'm sure that it was, at the time. And then I got to know Ted Falconi, who was with Rad Command at the time, and he influenced me to start going to shows, seeing more bands and I really started getting interested in punk music and then I decided to get involved producing shows again.

MRR: Are you doing shows anywhere other than the Bay Area now?

Wes: Yeah, I just did a show last week at the Olympic Auditorium-the Summer Slam with Chron Gen, Vice Squad, Circle One, Battalion of Saints, Wasted Youth, and others... still didn't break even.

MRR: Do you want a steady club?

Wes: Uhh, um no, I really want a delicatessen. No no really, I am serious. I wouldn't mind having a small restaurant, or something like that. I don't think I'd want to do shows every night though. I'd like to have a space where I could do shows when I wanted to. All kinds of music, though. You can't do everything, you know, it's a lot easier to go and watch someone else do it. But I'm really into the logistics of doing shows, and that's why I keep doing them.

MRR: Is it hard to find facilities to do gigs?

Wes: It's very, very difficult to find a facility to do a punk gig-in LA it's impossible. I'm trying to do shows there now and as far as I can see there's no neighborhood that can stand an onslaught of punks. My second show with Chron Gen at the Whisky had to be cancelled because of problems with the kids and the cops. The only venue that I see there is the Olympic Auditorium, because the people that run the place don't get scared if you mention Punk Rock; the place is a cement fortress and there is an immense parking lot around it and therefore no neighborhood to be intimidated by its presence.

MRR: You've come under criticism from bands about the guarantees not being there?

Wes: Yeah, but they don't really hold it against me. They know that if they work with me then I'll work with them. If it doesn't come in the door then I have to make adjustments, and everybody gets lowered.

Unfortunately, punk is very self destructive, you know that, it's very kamakazi, including myself; there aren't very many people who have been doing shows for five years that always lose money. But the losses, in most cases, are nominal, so you can recover, until you get the nerve to try again...couple hundred here, couple hundred there.

Usually, how I offset the losses, on a local level, is that if it doesn't come in the door, what I have to do is readjust my arrangement with the bands. On a local level...you see-I'm not a patron-I can't go to the bank on most of these shows.

MRR: How have you done on the Eastern Front shows?

Wes: Both the shows lost money-but I only lost half as much money on the second show. I did go overboard on the first one-putting out the program, having the whole show videotaped, the publicity-I advertised in



BAM for three months, bought billboards, and, of course, it was expensive to run, being two days. We had more people paying in the second Eastern Front in one day than in both days of the first cause everyone snuck in the first time. It was just a big party, an expensive party. I hope to recoup my losses with the album.

Immediately after the first Eastern Front show I retired from music, and then I started getting involved again, and suddenly there's another one.

MRR: How have East Bay shows drawn? Wes: I've learned the hard way that you never count on anybody going to the East Bay for a show, it's too far away for most people in the City.

The scene here is a lot younger than the LA scene, the old punk rock scene here died, and the scene was reincarnated in LA a lot sooner than it was here. It is just getting started here again, whereas in LA bands like Circle Jerks, Black Flag, TSOL and even the newer bands like Social Distortion and Circle One have been together a lot longer than most of the bands we have up here.

MRR: How profitable has it been?

Wes: The first "big" punk gig I ever did was the Fear show. It was shortly after the movie DECLINE came out

and I knew they would draw very well so I took a chance and guaranteed the band a lot of money and it's the only punk rock show I ever made money on...in my life.

MRR: You're not losing money on all shows?

Wes: No, but I lose money on many shows.

MRR: Why do you keep doing it?

Wes: I like producing shows, and I know that it will all come back to me, one way or another.

MRR: How do you structure what the bands receive?

Wes: Most of the stuff I've done has been on a local-yokel level and I almost always lose money-I'm really committed to the local thing, but it is very difficult, because trying to get the logistics correct, etc. I guess I should work on a percentage arrangement-it always ends up being a percentage thing because if you talk about guarantees-if it doesn't come in the door then a guarantee is just a myth. And nobody, but nobody, on this kind of level gives the band what has been guaranteed-if it does not come in the door.

MRR: You've had some violence at gigs recently. The Misfits gig fell apart at the Elite Club, the drummer from Wasted Youth got hit with a bottle at the last Eastern Front, the singer from 45 Grave got slammed off the stage - why the problems?

Wes: The problems with the Misfits at the Elite Club as well as the drummer for Wasted Youth at this last Eastern Front was all of our faults. It's our fault for tolerating beer can throwing for all these times, we've been doing it so long, you know. We're the only place in the country where they do it...only place in the country! And if a band has never faced this kind of thing before, and all of a sudden all of these things are coming at you, people are beating up your brother, and your friends are getting chased-it's easy for things to get out of hand. And we all have to shoulder the responsibility for these things.

I think that the incident at the Eastern Front should really be the straw that broke the camel's back as far as audiences in this area thinking they can do anything they want with impunity.

MRR: Has much damage been done to the clubs?

Wes: Usually I just have to buy paint and start painting; it's usually not costly or anything. There's never any large amount of damage at a gig that has to be replaced. Unfortunately most of the damage is in the neighborhood around the club.

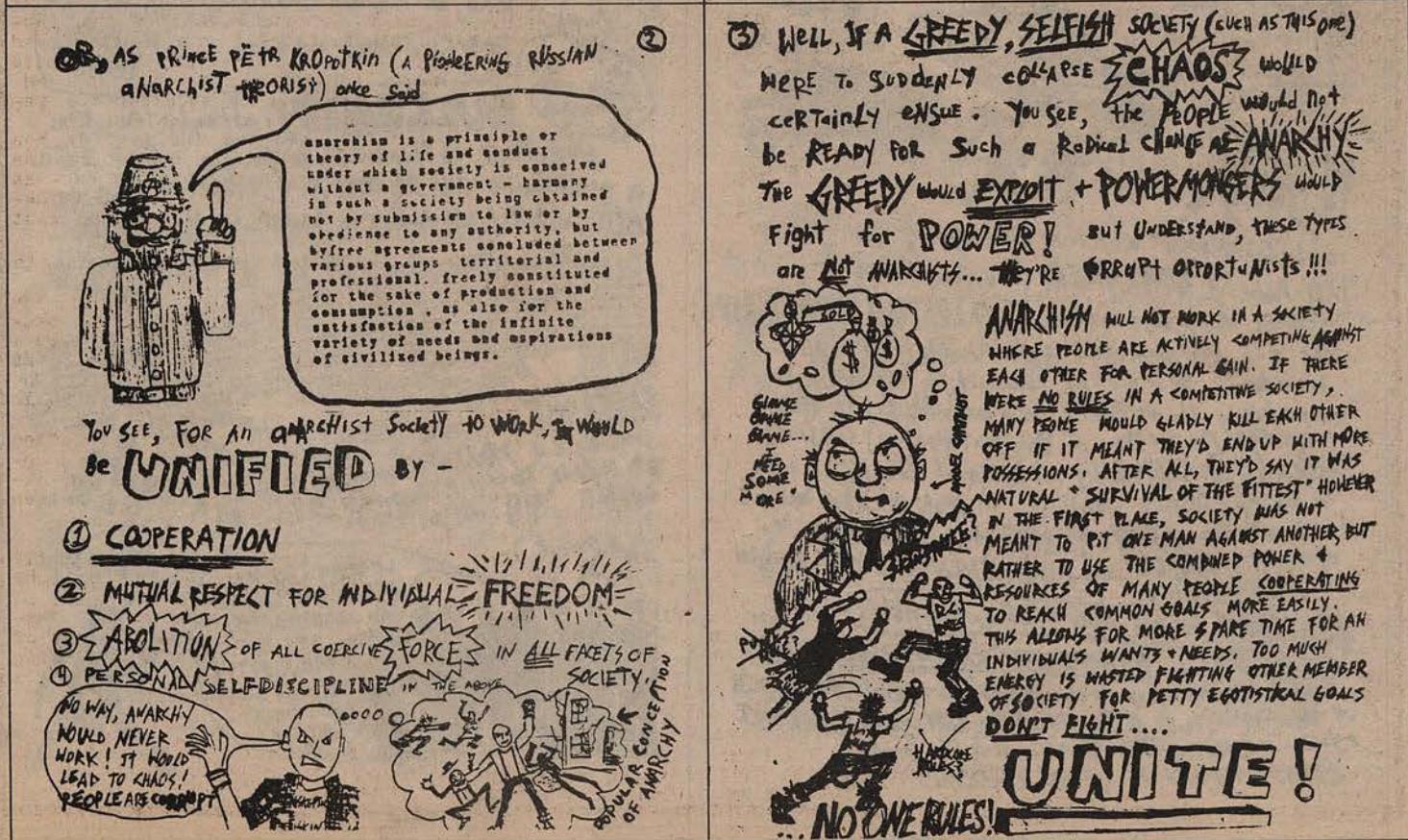
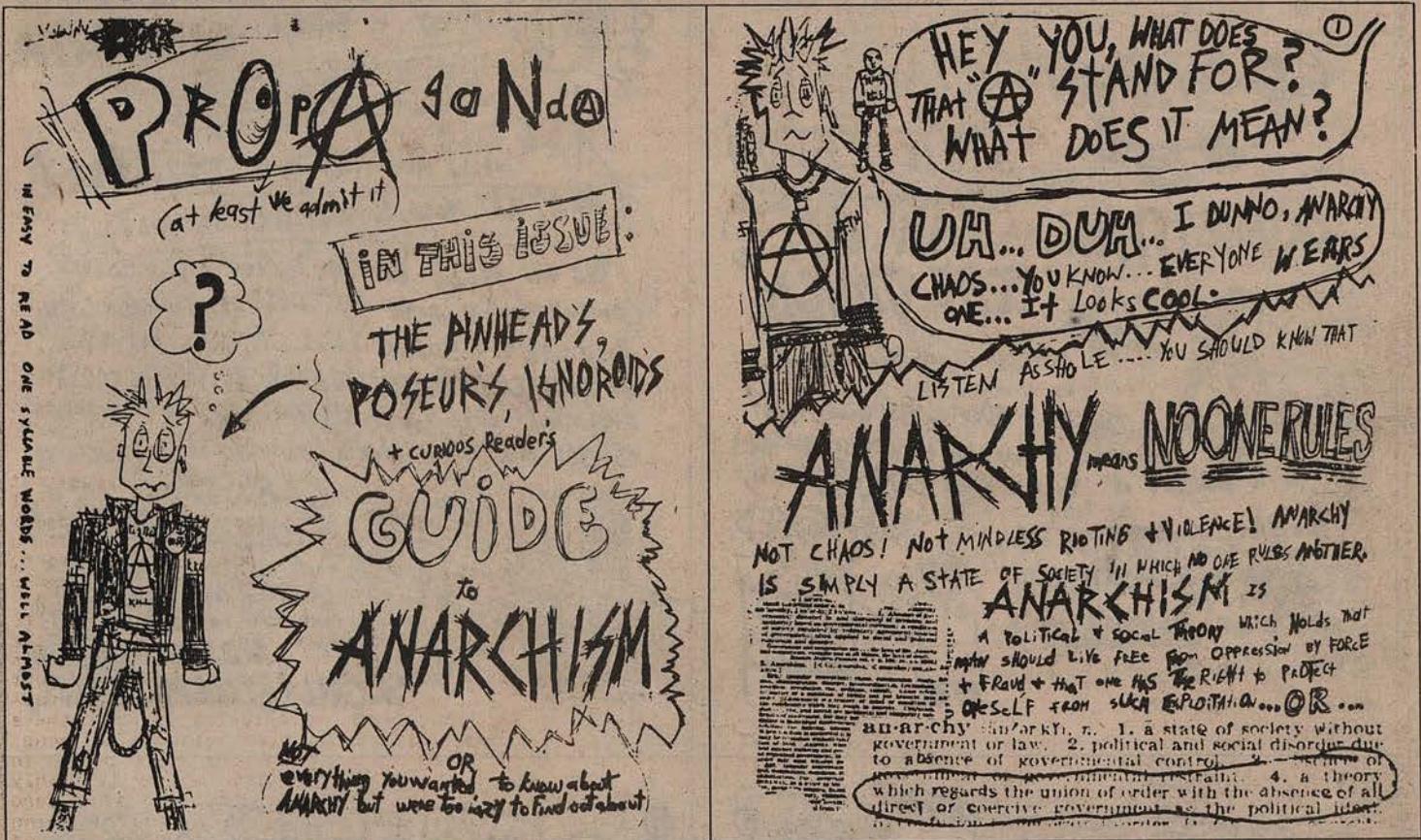
Whenever I have security nothing would happen-everyone is such an angel; and I say that's an added expense, I don't need it...and then there are problems.

MRR: Even though you consistently lose money you continue to do punk gigs - how much longer?

Wes: I'm going to have to do something, because I've come to sort of the end of the road as far as doing shows that don't make money. It's not a bottomless pit here.

Count on me being around for awhile doing more and more shows. I've been doing this...this long, I can't stop now.

THIS IS THE SECOND IN A SERIES ON POSSIBLE ALTERNATIVES TO THE CURRENT MONOPOLY CAPITALIST ECONOMIC SYSTEM. THE FIRST COVERED DADA AND FUTURE ONES WILL DEAL WITH SOCIALISM, COMMUNISM, ETC. THIS ONE IS A PRIMER ON ANARCHY, THAT MUCH USED BUT SELDOM UNDERSTOOD TERM. IT ORIGINALLY WAS PUBLISHED AS ISSUE #1 OF PROPAGANDA MAGAZINE. ANYONE WISHING TO CONTACT THEM SHOULD WRITE % VEE - 155 EAST 2ND ST APT B NEW YORK, NY 10009



FREEDOM is not simply the ABSENCE OF RULES (4)
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COOPERATION is the "LAW OF CIVILIZATION"
COMPETITION is the "LAW OF THE JUNGLE"

Human instinct: Freedom, cooperation, understanding
Animal instinct: Selfishness, competition,

REMEMBER, IN A COMPETITIVE SOCIETY, THE GREEDY FIGHT EACH OTHER IN ORDER TO MAINTAIN & INCREASE THEIR POWER. IN THE PROCESS, THE VULNERABLE ARE EXPLOITED & THUS, OPPRESSED.

GREED → COMPETITION → EXPLOITATION → OPPRESSION

BUT "COMMUNISM" as it is in RUSSIA today "has the ALL-POWERFUL GOVERNMENT in control of Society. therefore it is just another TOTALITARIAN DICTATORSHIP that has betrayed its original socialist principles. Instead of INDIVIDUAL communities willingly + cooperatively administering their own affairs, the CENTRAL GOVERNMENT (in the name of "Proletariat [Workers] FREEDOM") **FORCEFULLY CONTROLS** all facets of Society. In order to maintain its own stability, it keeps societies members in line with its ARMY + POLICE + jails all citizens who oppose it. And, like all GOVERNMENTS, its only interest is in its own gain!

Understand, NO GOVERNMENT CAN OFFER TRUE FREEDOM
All governments are designed to maintain power + protect the interests
of those in control at the time, using LOW, MASS IGNORANCE
+ SOCIAL CONDITIONING to accomplish its goals.
(THERE'S NO GOVERNMENT LIKE NO GOVERNMENT)

BUT AMERICA'S CAPITALISTIC ECONOMIC SYSTEM IS BASED ON COMPETITION.

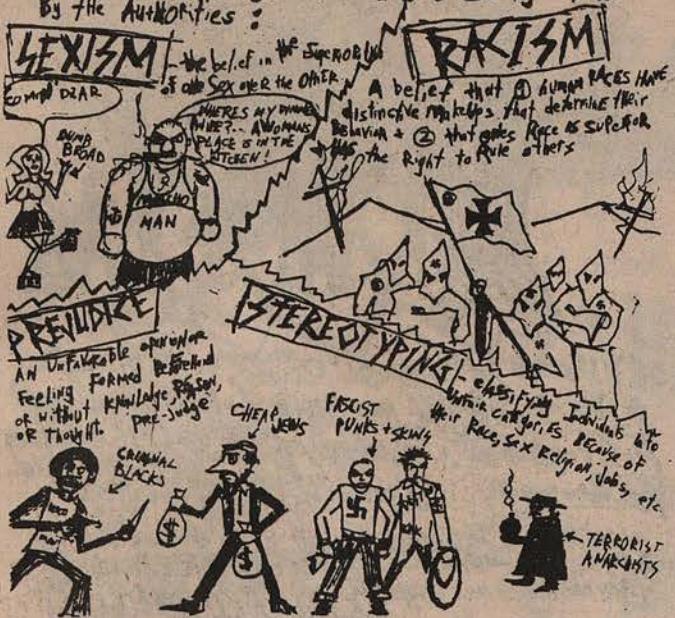
HELL, IN ORDER FOR AN ANARCHISTIC SOCIETY TO SUCCEED, CAPITALISM WOULD ALSO HAVE TO BE DESTROYED!

WHAT ARE YOU, SOME KIND OF COMMIE?

Capitalism (kăp'ă-tăliz'əm) n. 1. a system under which an individual or group, especially a business, exchanges its products or services for money or other products or services. 2. the concentration of capital in the hands of a few, or the resulting power or influence. 3. a system favoring such concentration of wealth.

Yes and NO! However, in order to even discuss COMMUNISM we must first distinguish between it's political + economic ideas. The fact is that today the word "COMMUNISM" (like ANARCHY + DEMOCRACY) is distorted + interpreted in different ways! In its economic + social ideas, Communism has its good points. It believes in a classless and cooperative society where all economic activity is controlled by individual communities for their own needs. This.... NO RICH + NO POOR SOCIAL + ECONOMIC EQUALITY

BESIDES THIS THERE ARE MANY MORE SUBTLE FORMS
OF OPPRESSION IN OUR SOCIETY. IN ORDER TO
KEEP THE STATUS QUO, & THE GOVERNMENT SAFELY IN
POWER, THE AUTHORITIES KEEP SOCIETY'S MEMBERS DIVIDED
SO THEY WON'T UNITE & FIGHT FOR TOTAL FREEDOM
AND FULL EQUALITY! AND SO THE FOLLOWING FORMS
OF OPPRESSION ARE CONDITIONED INTO OUR SOCIETY & PROTECTED
BY THE AUTHORITIES:



so, what does an "Anarchist" suggest
we do?

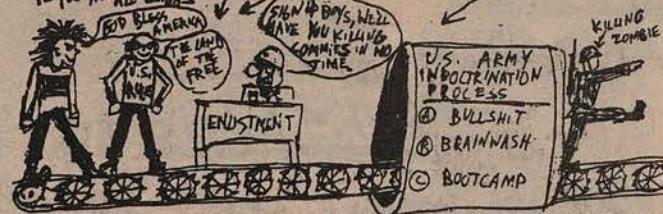
WELL YOU SEE THERE IS NO ONE
SING^{LE} "ANARCHIST" THEORY OR, OR
WAY OF CORRECTING SOCIETY! EVERY

ANARCHIST HAS HIS OWN IDEAS, AMBS. + GOALS! ALL ANARCHISTS
AGREE, HOWEVER ON LIVING A LIFE - TOTALLY FREE OF ALL
AUTHORITARIAN RULES + FORCE.

SOME of the Major Schools of ANARCHIST thought are...

④ NATIONALISM | PATRIOTISM | IMPERIALISM

- THE BELIEF IN THE SEPARATION OF THE UNCONDITIONAL DEVOTION + ALLEGIANCE OF NATIONS + THEIR INTERESTS RATHER THAN THE UNITY OF ALL PEOPLE IN ALL LANDS.
- THE POLICY OF EXTENDING THE RULE OR SOVEREIGNTY OF A NATION OVER FOREIGN COUNTRIES



Most Organized Religions are Oppressive in that they smother man's soul. By Submitting to Democratic Rules & HILLS of GOD'S FROM ABOVE, man is no longer free to question & decide what is right for himself. He must submit to some one's definition of a higher authority & without question follow his religious way, condemning all non-believers as DAMNED HERETICS. Further more, each religion competes against each other for power & prestige. Just think how many wars were fought in the NAME OF GOD.



⑩ REVOLUTIONARY ANARCHISTS

PACIFIST ANARCHISTS

ON THE OTHER HAND, ADVOCATE THE PURSUIT OF AN ANARCHIST LIFE WITHOUT FORCING IT UPON ANY ONE ELSE. SOME WITHDRAW FROM SOCIETY & ESTABLISH THEIR OWN ANARCHIST COMMUNITIES (USUALLY RUN AS COLLECTIVE FARMS).



OR COOPERATIVE BUSINESSES. OTHERS LIVE PEACEFULLY
& QUIETLY, ALONE, & UNCONCERNED WITH REVOLUTION
FOR THE MASSES. FOR THESE ANARCHISTS,
KILLIN' IN THE GOR
Main Masses
By, not
My Job

ANARCHY IS A STATE OF MIND
& A WAY OF LIFE!

THEY REFUSE to be caught up in all the STUPID
POWER STRUGGLES & ego-games in this society,
doing what they do because that is what they want
to do, & because they feel what they are doing is **RIGHT!**
To them ANARCHY is a way of seeing & treating
the WORLD, and the only **SENSIBLE** AND

FUILLFILLING WAY TO LIVE.

They live up to NO ONE'S EXPECTATIONS but their ^{OWN}
+ set THEIR OWN STANDARDS for themselves...

THEY NEED NO RULERS
THEY RULE THEMSELVES!

⑬ SO LISTEN, IF YOU'RE GONNA WEAR THAT
"A" YOU BETTER UNDERSTAND WHAT IT
MEANS, & BE COMMITTED TO WHAT IT STANDS FOR!



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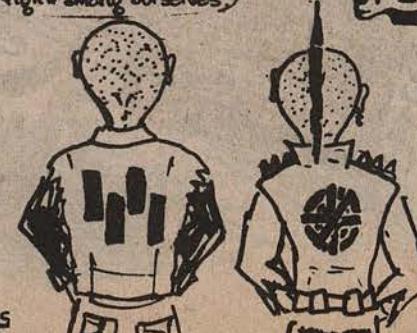
ANARCHY FOR PUNKS



PUNX SKINS

UNITE
+
FIGHT

Punks and Skins unite to form a more powerful force. Let's join as one to protest against what we feel is wrong, whatever it is, war, nuclear power, fascist promoters or the assholes that condemn us. Let's stand strong and stand proud. Drop all these petty differences like "He's an asshole cause he wears bandanas" or "He's a dick, he likes anarchism and they dress in '77." FUCK THAT! We're all rebels living in the same fucked up world, unite and make it better. Nothing can be solved by fight among ourselves.







KNOWLEDGE IS POWER

- Jeff Bale

REVIEWERS:

- (JB) JEFF BALE
- (RF) RAY FARRELL
- (RS) RUTH SCHWARTZ
- (JS) JOHN SILVA
- (SS) STEVE SPINALI
- (TY) TIM YOHANNAN

Well, here we are with our third issue, and the review section is larger than ever. We'd like to thank all of the small labels and bands who are sending us stuff and helping us keep our coverage comprehensive. We now receive items that we'd otherwise never find, such as alternative European releases and American limited-edition obscurities. These relative rarities are especially valuable, so if you want exposure for your unknown classic, please send us a couple of copies.

Beyond that, I don't have too much to report on or gripe about concerning our review policy this time around. Ken from Chicago thought that my categorizing of punk subgenres in *MRR* #1 would only encourage the more narrow-minded punks to compartmentalize music according to their prejudices, a point very well taken. Believe me, I agonized over the wisdom of

such categorization for some time before deciding that the dual advantages of 1) helping newcomers get their bearings, and 2) facilitating the review process, outweighed the obvious disadvantages. We cannot allow the imbecilic minority to prevent us from trying to provide information of general utility, can we?

Also, fellow reviewer and vinyl junkie Byron Coley (of *New York Rocker* fame) noted that the large number of records which are better than average but less than extraordinary would make it difficult for those with limited funds to select the best options. That is certainly true. He then went on to suggest that we rate records numerically (with asterisks or check marks) to help people make selections, although he recognized the obvious artificiality of the rating process. Personally, I have doubts about the wisdom of

REVIEWS -



such a system. It adds all sorts of unnecessary complications--for instance, we'd have to rate things on the basis of music and content--and might lead to hard feelings if one band received more stars than another, etc. Rather than unilaterally deciding, I'd like to let the readership determine our policy in this case. If you have a well-reasoned opinion on this subject, please let me know what you think. And thanks for raising the issue, Byron.

Last, but certainly not least, if you want your stuff reviewed in this mag, please send all records and tapes to JEFF BALE, MAXIMUM ROCK REVIEW EDITOR, BOX 22571 CARMEL, CA 93923.

If you want it reviewed and given airplay on the radio show, send two copies to that address or to TIM, BOX 288, BERKELEY, CA 94701. See you next issue!



AGENT 86 - "Suicide Squad" cassette EP

Nifty garage punk from the real Northern California. Some of it's fast and some of it's slow, but all their material shows potential. "Raygunomics" is a definite classic. (JB) (P.O. Box 4954--Arcata, CA 95521)

RIKK ACNEW - All By Myself LP

This LP by an ex-ADOLESCENT has all the pitfalls of the decaying rock scene of the early 70s--overproduction, solo instrumentation, sappy love songs, and self-indulgence to the max. I hope this doesn't bode ill for the future direction of the L.A. punk scene. The lyrics are either romantic tragic, or suicidal--Leonard Cohen move over. The weakest release on the normally strong *Frontier* label. (TY) (Frontier--P.O. Box 22--Sun Valley, CA 91352)

ANGRY SAMOANS - Back from Samoa LP

The best garage punk album of the year. The SAMOANS have once again produced a brilliant amalgam of 60s punk, 80s punk, and Heavy Metal. The punchy up-tempo sound, buttressed by three guitars and extremely belligerent mid-60s lead vocals, is so dense that it's well-nigh impenetrable, but it's the SAMOANS' exceptionally retarded sense of humor that really accounts for their perverse appeal. This brain-damaged approach is vastly better than the commercialized punk and self-conscious Satanic crap which currently dominates the L.A. scene, so don't miss out. (JB) (Bad Trip--11020 Ventura Blvd., Suite 218--Studio City, CA 91604)

ANGRY YOUTH - "All-American Hero" cassette EP

You know that something is happening when it penetrates the South. This har' is a Tennessee band that really rips, sounding a lot like 7 SECONDS to my ear. Rednecks retreat! (TY) (John Sewell--P.O. Box 153--South Stadium Drive--Knoxville, TN 37916)

UNITED STATES



ARTICLES OF FAITH - "What we Want is Free" EP

A really solid guitar-bass-drum attack anchors these highly intelligent blasts by a new Chicago band arising out of the ashes of DIRECT DRIVE. The singing is gravelly as hell, the music fast yet tight, and the songs infectious. A sure winner. (JB) (Version Sound--P.O. Box 174--Xenia, OH 45385)

ATILA - "Volume 2" EP

More demented experimental punk from this bizarre fellow's band, though the punk element is only pronounced on "Gun Control" and "The Army is Calling." "Africa" has, as might be guessed, strong African and reggae influences, while "Star" is a slow psychedelic piece. Interesting, but not for everyone. (JB) (Fish Ranch--P.O. Box 973--Santa Monica, CA 90401)

BAD BRAINS - "Destroy Babylon" 12" EP

Like their *Alternative Tentacles* 12", this new EP has three metal thrash attacks on one side and a reggae composition on the other. The outstanding punk cut is the blistering "Joshua's Song," and the BRAINS are finally improving their previously poor reggae style. Politically, this record reveals the typical Rasta mixture of progressive (opposition to the Establishment) and reactionary (repressive religiosity) values. (JB) (Important, dist. by Systematic--729 Heinz--Berkeley, CA 94710)

BEAST - "Possessed/Wolfsbane Nite"

The long-awaited return of ex-CRAMP Brian Gregory. Does his new band also feature primitive punkabilly? Unfortunately not. Instead, we get an atmospheric post-punk sound complete with haunting female vocals, a sax, synthesized sound effects, and a squeaky clean guitar. The horror themes alone remind one of the CRAMPS, so listen to this before you buy. (JB) (Amusias, dist. by Rough Trade)

CRACKED ACTOR - "Nazi School/Judy in Disguise"

This New York outfit pounds out a stirring anthem directed against the stupidity and regimentation of our "educational" system (along with a mouldy JOHN FRED cover song). It's medium-fast older-style punk rock with great lyrics and catchy choruses in the early SHAM 69 vein. You'll flunk unless you give it a listen. (JB & TY) (Death--P.O. Box 32--Lake Grove, NY 11755)



CRUCIFUCKS - "I am the Establishment" cassette EP

One of the finest underground bands I've ever heard. The CRUCIFUCKS have more going for them than any group could ask for, including amazingly sharp lyrical barbs, insane Jerry Lewis-style vocals, sheet-metal guitar, innovative bass and drum interaction, and unique overall arrangements. The tempos vary, but every song is brilliant, especially "Establishment" and "Hinkley had a Vision." Mark my words, you'll be hearing a lot more about these guys in the very near future. (JB) (D. Dart--613 N. Foster--Lansing, MI 48912)

DREAM SYNDICATE - Days of Wine and Roses LP

The first album by this Southern California band lives up to and exceeds previous expectations. The sound has been polished since their first EP, but you still won't find a better metallic guitar attack anywhere. New favorites for old fans are "Halloween," "Until Lately," and the title track. A "punk" record. (JS) (Ruby--P.O. Box 48888--Los Angeles, CA 90048)

E.S.S. - "Society" cassette EP

ESPIONAGE SABOTAGE SUBVERSION presents mostly stop-and-go thrash tracks here, but there is also one long arty song with tense dynamics. Continued proof that hardcore can grow in any climate, even the sandy soil of Arizona. (TY) (\$4.25 to Lee Josell--4447 E. Eastland St.--Tucson, AZ 85711)

EXILED - "Cab Sessions" cassette EP

This Maryland punk band lies on the wrong side of the fine line between endearing primitivity and musical ineptitude. Still, the lyrics are strong and the vocals are great, so all these guys probably need is more time to practice. (JB) (\$4 to Derrick Hsu--5710 Durbin Rd.--Bethesda, MD 20817)

FATHEAD SUBURBIA - "Control the Masses" cassette EP

Heavy Metal intros that blast wide open into rather unusual thrash, though we're at a point where there can't be anything too innovative in the hardcore scene, aren't we? Anyway, it's the emotion and enthusiasm that count, and this has it. (TY) (George Sham--208 Barnard Rd.--New Rochelle, NY 10801)

GERBILS - "GM Working Man" cassette EP

Detroit drives in with an intense thrash band that incorporates a synthesizer sound à la SCREAMERS and vocals not unlike that great LA group. These guys have a better idea. (TY) (no address)

GREEN ON RED - "Death and Angels" 12" EP

The third release on the Down There label is by transplanted Arizonans GREEN ON RED. Like ex-labelmates the DREAM SYNDICATE, GREEN ON RED play intense neo-psychadelic music. While the DREAM SYNDICATE use guitars to propel their madness, GREEN ON RED use keyboards and guitars together for a more textured sound, sort of like TELEVISION meets ?. (JS) (Down There--1240 North MacCadden Place #5--L.A., CA 90038)

GUN CLUB - Miami LP

This new release lacks the dirty, manic feel of their classic debut album. Maybe it's the production, loss of bass player, or more country twang, but the magic only happens on a few cuts. Second Album Syndrome strikes again. (TY) (Animal--9255 Sunset Blvd.--L.A., CA 90069)

KILLER PUSSY - "Teenage Enema Nurses in Bondage" EP

After reading the hype about this Arizona band, I expected to hear great garage punk. Instead, I found wimpy New Wave music with cutesy-pie female lead vocals. The uptempo "Pump-Rama" and the title track are OK songs in the B-52's tradition, but the only things really interesting about KILLER PUSSY are their name and their trashy lyrics. (JB) (Sho-Pink--Dept. KP-1--P.O. Box 44792--Phoenix, AZ 85064)

KING KURT - "Zulu Beat/Rockin' Hurt"

This is weird. "Zulu Beat" has conga-style drumming, XTC-type vocals, a bass run lifted from any number of 60s psychopunk songs, a restrained sax, and a couple of instrumental rave-ups. The flip pretends to be swispy rock 'n' roll. Nothing to lose sleep over. (JB) (Thin-Sliced, dist. by Rough Trade)

LOCKJAW - "Shock Value" EP

A new hardcore band from Portland. The material ranges from thrash to garage punk and their sound, while not terribly original, is nice and gritty. Unfortunately, the lyrics are really stupid, being sexist ("Devil"), violence-prone ("Pop your Head"), and, despite their protestations, racist as hell ("Go Back"). These guys could be good after a few consciousness-raising sessions. (JB) (Lockjaw--2146 S.E. Belmont, Apt. 2--Portland, OR 97214)

Sinatra and



MEAT PUPPETS - LP

The MEAT PUPPETS have nothing to do with punk or psychedelia. This is thrash in a wind tunnel. It's so frenzied, it moves as fast as the human brain. Your opinion is genetic. It depends on what you ate. Or what your mother ate. (RF) (SST--P.O. Box 1--Lawndale, CA 90260)

MISGUIDED - "Bringing it Down" EP

Real intense debut. The A-side shows the standard thrash sound mixed in with some weird rock guitar, but my favorite cut--"CCTV"--features some great fuzzed-out guitar that has a wonderful prolonged feedback ending. Good noise! (TY) (c/o Lyle Hysen--8 Wyngate Place--Great Neck, NY 11021)

MOB - "Upset the System" EP

Nine-song debut from NYC. Furious-paced hardcore laced with HM guitar solos and extremely short songs, much like the first CIRCLE JERKS LP. And like the latter it has confused lyrics which condemn much and beg for unity--but around what and for what? All in all, enjoyable. (TY) (Mob Style--246-14 5th Ave.--Douglastown, NY 11362)

MOHAWKS - "Cashing in on Yesterday's Fad" cassette EP

This is a great Bay Area garage band. I mean, this is such a good example of the genre it could be from the Midwest! Hilarious lyrics and a grungy sound make the MOHAWKS appealing as hell. (JB) (no address)

N.O.T.A. - "On the Pavement" cassette EP

Punk and thrash from NONE OF THE ABOVE. Mostly slower songs, but great crashing guitars and lyrics. (TY) (404 E. 12th St.--#6--Tulsa, OK 74102)

NO THANKS - "Are You Ready to Die?" cassette EP

A great new New Jersey group with an intense female vocalist, slashing guitar chords, and top-notch lyrics. "Fuck the Past" proves that NO THANKS rank right up there with the best. (JB & TY) (c/o Donna--100 Rock Rd.--#32--Hawthorne, NJ 07506)

POISON IDEA - (Untitled) cassette EP

Ferocious like MINOR THREAT or SS DECONTROL, only they come from "mellow" Oregon. Can't wait for some vinyl. (TY) (714 S.E. 148th--Portland, OR 97233)

REALLY RED - "New Strings for Old Puppets" EP

Five new songs in REALLY RED's very distinctive style. After four 7" records and one LP, if you don't know what they sound like, you're really blowing it. Great driving, rocking, hypnotic songs with political lyrics as sharp as they come. (TY) (C.I.A.--1231 Ashland--Houston, TX 77008)

RIRZY - "Invasion" cassette EP

Five songs by this San Jose group, consisting of two women and two men. Great snarly vocals in the snotty tradition of 60s punk and Darby Crash. The arrangements are snappy and the sound is distinctive, maybe as a result of their 5-string guitars. Look for a record soon. (TY) (no new address)

Reagan

RONNIE & THE RAYGUNS - "Nancy's China/Let the Pigs Run Wild"

Radical teacher at local school is let loose in a recording studio and manages to produce a politically astute critique of Reaganomics within a humorous garage punk format. Pretty good for amateur hour, but grittier guitars could have turned these entertaining ditties into minor classics. Maybe next time. (JB) (Broken Dish--P.O. Box 12234-S.F., CA 94112)

SCREAM - "Gov't Primer" EP

This is the Northern Cal SCREAM, not the better-known D.C. band. It's a 4-song release with two God-awful songs that show their not-too-distant Heavy Metal past, one decent thrasher, and a totally great and refreshing stop-and-go classic called "Gov't Primer." (TY) (Immortal Nuts--620 Santa Clara #31--Alameda, CA 94501)

SENSELESS HATE - "Mechanical Death" cassette EP

Extremely abrasive metal noise supposedly stimulated by listening to the STOOGES played "backwards, forwards, and sideways." Well, I believe it because this is definitely brain damage material. The lack of real vocals won't help them commercially, but I doubt if they'll give a fuck. (JB) (George--c/o Chainsaw--P.O. Box 5356--Bethlehem, PA 18015)

SACRED ORDER - "Cranking on a Straight Edge" cassette EP

Pretty standard thrash, although sometimes it breaks the norm. What really stands out here are the lyrics. They're standing out right now, from my garbage can! It's where they belong--sexist, homophobic macho goon-squad bullshit better left to the Rockers and Metal crowd. (TY)
(Beer Hill So.--2471 N. Weil--Milwaukee, WI 53212)

TRAGICS - "Mommi, I'm a Misfit" EP

This band from upstate New York used to be called the MISFITS, but changed their name for obvious reasons. Their vocalist sounds all the world like Pauline Murray from her PENETRATION days. The band combines punk, thrash, and rock and roll. (TY)
(c/o Bob Gori--399 Western Ave.--Albany, NY 12203)

URBN DK - "Mass Grave" EP

A totally great debut. It's not thrash tempo (unless played at 45, which sounds good, too), but it has very powerful, driving songs with doom-filled scenarios of the deterioration of human values. Unfortunately, it's all too true--this is the real "horror rock." Too bad there's no lyric sheet. (TY)
(P.O. Box 239--Zion, IL 60099)

VANDALS - "Peace through Vandalism" 12" EP

This record has that distinct modern LA sound, at times reminiscent of TSOL, GUN CLUB, and the CIRCLE JERKS. All in all, an enjoyable, upbeat debut. (TY)
(Epitaph--22458 Ventura Blvd.--L.A., CA 91364)

VARIOUS ARTISTS - The Big Apple: Rotten to the Core LP

A new sampler of mostly unknown New York groups. It features stuttering thrash by the MOB and SQUIRM, but most of the music and themes are rooted firmly in the garage punk tradition. The best garage group is ISM, who should get kudos for both their political lyrics and the best song title of the year--"Moon the Moonies." The HEADLICKERS, BUTCH LUST & THE HYPOCRITES, and KILLER INSTINCT have more of a rock-HM origin, but the latter are real fast. This record is uneven but it does contain some gems. (JB)
(S.I.N.--P.O. Box 253--Oakland Gardens--NYC, NY 11364)

VARIOUS ARTISTS - Cleveland Confidential LP

Cleveland is a city of neuroses, both real and imagined. This record proves that the city still has the best psych-garage bands. An old PAGANS track is featured, as well as great stuff by the WOMANHATERS, OFFBEATS, MENTHOL WARS, and more. Even the "artband" track is gonzo. (RF)
(Terminal--20627 Chickasaw--Cleveland, OH 44119)

VARIOUS ARTISTS - Is That All there Is? cassette LP

Akron and Cleveland hardcore including ZERO DEFEX, URBAN MUTANTS, and the OFFBEATS. This stuff exemplifies why the Midwest is fast becoming the center for intense music. (TY)
(Slam Magazine--P.O. Box F68--Akron, OH 44308)



VARIOUS ARTISTS - Mastertape LP

Great compilation of upper midwestern bands (except Boston's F.U.'s). Some have previous releases--TOXIC REASONS, ZERO BOYS--but most are vinyl virgins (SLAMMIES, BATTERED YOUTH, DELINQUENTS, ARTICLES OF FAITH, REPELANTS, LEARNED HELPLESSNESS, PATTERN, and DIE KREUZEN). More volumes are planned for the future. These regional collections of little-known bands are extremely important, so give the ZERO BOYS credit for organizing this project. (TY)
(Affirmation--P.O. Box 30253--Indianapolis, IN 46220)

VARIOUS ARTISTS - Meathouse cassette LP

The follow-up Charred Remains. This compilation features 26 bands, including JFA, the CRUCIFUCKS, RED SCARE, MOURNING NOISE, BATTALION OF SAINTS, MECHT MENSCH, RIGHTS OF THE ACCUSED, SIN 34, NEGATIVE ELEMENT, the MOB, REBEL TRUTH, and on and on.... You can't go wrong here. (TY)
(\$6 to Version-Sound--P.O. Box 174--Xenia, OH 45385)

VARIOUS ARTISTS - This Tape Sucks cassette LP

A hot little tape put out by Oopsi fanzine, featuring some great garage thrash by Clevo and Akron bands like the BEATOFFS, the OFFBEATS, LOUD AS FUCK, the DUMBSHITS, the DEFENIKS, the DISSIDENTS, and ZERO DEFEX. Only midwestern bands could come up with song titles like "Turds with Corn in 'Em." Great. (TY)
(Oopsi--4812 Eldo St.--Willoughby, OH 44094)

VARIOUS ARTISTS - What is It? LP

Mostly re-issues, but with a few unreleased cuts from the What label vaults, one of the earliest L.A. labels. This contains gems by the GERMS, DILS, SKULLS, CONTROLLERS, EYES, and later stuff by KAOS. A must for those who missed these older California punk 45s, now impossible to find. (TY)
(What--P.O. Box 49593--L.A., CA 90049)

WHITE TRASH - "Hell No!" cassette EP

Some thrash classics here like "I Hate My Toes" and "I Wanna be Beaver Cleaver." (TY)
(c/o James Clower--835 34th St.--Boulder, CO 80303)

WOMBATS - "Bye Bye Baby/Give it a Number"

A much faster and more enthusiastic follow-up to this Ohio band's kwiet-KINKSish debut. Great 60's pop vocals, hooks aplenty, and heavy guitars make this a sterling record. Really impressive, but I wish to hell Bomp would do a better job distributing their subsidiary labels--you can't get Voxx 45s anywhere in the Bay area and the situation probably isn't much better elsewhere. (JB)
(Voxx--c/o Bomp--2702 San Fernando Rd.--L.A., CA 90065)

YOUR FUNERAL - "I Want to be You/Final Abyss"

An amazing garage psychedelic 45. The bittersweet vocals, simple chord progressions, and crude guitar tones on "I Want" remind one of innumerable underground classics from the mid-60s without plagiarizing any particular band. The flip is more "psychedelic" in the modern post-punk sense of the term. Great debut. (JB)
(Local Anesthetic, dist. by Systematic)



CHARGE - Perfection LP

This is perfection? No way, it's a thoroughly unsatisfying debut album from CHARGE. And sneaky, too. First, they put out a brace of punk 45s and then lure everyone into buying a long-player's worth of very different material. Herein lies rhythmic music with annoyingly precious vocals that should be placed somewhere between post-punk and experimental punk, the closest comparisons being U.K. DECAY, THEATRE OF HATE, and (gasp!) ADAM & THE ANTS. These guys have played punk rock like "Gasman" here since '78, so they're entitled to change styles if they want to. On the other hand, we don't have to keep listening to them. (JB)
(Kamera, dist. by Rough Trade)

CRASS - "How does it Feel?" EP

Coming so close on the heels of their Christ--The Album, it's almost too much to digest. The title song is a catchy headbanging attack on the jingoistic British attitude towards the Falklands/Malvinas crisis. It has created a hoopla in the English press, who amazingly have supported CRASS against Parliament's cries of "treason." The flip features EVE and will please fans of Penis Envy. CRASS may be accused of preachiness, but their unrelenting critiques are having an impact. (RS & TY)



DEAD WRETCHED - "Convicted/Infiltrator"

Excellent, powerful release. The A-side is slower with classic soccer chants, and the B-side is a real killer. (TY)
(Inferno, distributed by Rough Trade)

ABRASIVE WHEELS - "Burn 'em Down/Urban Rebel"

Pretty uneventful outing. The A-side sounds like a '78 U.S. punk band imitating a '77 U.K. band; the B-side is more modern-paced, but unimaginative. (TY)
(Riot City--24 Temple Close--Halton--Leeds 15--ENGLAND)

ATTAK - "Murder in the Subway/Future Dreams"

Pretty good--I'd give it a B-, as the drums drag a bit. Sounds alot like G.B.H., with themes to match. (TY)
(No Future--3 Adelaide House--21 Wells Rd.--Malvern, Worcestershire--ENGLAND)

CREATION - How Does it Feel? LP

A great re-release from the near legendary 60s band. Distortion and power chords are the staple of this group's sound, along with some great psychedelic guitar breaks. References: the early WHO, the mid-period YARDBIRDS, the MISUNDERSTOOD, etc. Includes great liner notes. (JS)
(Edsel--6 Horn Lane--Acton--London W3--ENGLAND)

DEATH SENTENCE - "Death and Pure Destruction" EP

An interracial Britpunk band that currently sounds too much like the EXPLOITED for its own good. DEATH SENTENCE are fast, loud, and a little rough around the edges, so they could come on strong if they develop more of an individual style. (JB)
(Beat the System--Unit 5--Bear Crystal Rd.--Blackpool, Lancs. ENGLAND)

DISCHARGE - "State Violence, State Control/Doomsday"

Surprise, surprise! This record sounds just like DISCHARGE. Actually, only "Doomsday" does; the flip is much slower, but structurally the same. You either like DISCHARGE and can't get enough of them, or you say "never again." They sound a lot better on record than they do live. (TY)
(Clay, dist. by Rough Trade)

DISORDER - "Perdition" 12" EP

Eight tracks from the best of the U.K. post-DISCHARGE thrashers, though this new stuff isn't as amphetamine as their earlier releases. That should give you a good idea of their sound. If it doesn't, stick your finger in a socket for similar results. (TY)
(Disorder--3 Summerhouse, Tickenham--Avon, ENGLAND)

DISRUPTORS - "Shelters for the Rich" EP

Although a vast improvement over their "Young Offender" 45, this 3-track EP fails to score any marks for distinctiveness or style. The political points are astutely drawn and written; unfortunately, the compositions here are very basic and very uninvolving. (SS)
(Radical Change--c/o Backs Records--3 Swan Lane--Norwich--ENG)

ENEMY - "Punk's Alive/Twist and Turn"

The basic riff is familiar, but "Punk's Alive" remains a pleasing enough cut, with sentiments to warm the heart of any hardcore aficionado. Even though the B-side doesn't meet the standard, an abrasive guitar mix and orange wax make it all quite worthwhile. Recommended. (SS)
(Fallout, dist. by Rough Trade)

ERAZERHEAD - "Teenager in Love/All for Me"

A disappointment. Over their past two singles, ERAZERHEAD had developed a pleasant, hard rock sound reminiscent of the LURKERS/RAMONES. In place of this, they do an awful cover of the old DION AND THE BELMONTES song, while the flip tries for a more upbeat approach. Unimpressive. (SS)
(Flickknife--82 Adelaide Grove--London W12--ENGLAND)

G.B.H. - City Baby Attacked by Rats LP

You have to get beyond the tacky cover on this LP. It looks like an Oi or EXPLOITED album, but G.B.H. play one ripping headbanger after another. They even utilize blues riffs in thrashes like "Bellend Bop." Most of the lyrics are about war, poverty, and madness, but there's one song about getting drunk and fucking a "slut." Needless to say, that makes me wonder about these guys. (RS)
(Clay)

JOHN'S CHILDREN - The Legendary "Orgasm" Album LP

You could easily become poor purchasing all the great records being re-issued these days, and this one's no exception. One of the most sought-after 60s LPs, Orgasm is a great collection of English psychedelic pop music. Take some good songs and dub in the screams from "A Hard Day's Night" and add you get one of the most intense "live" albums ever made. Included are the original studio versions of "Smashed, Blocked," "Just What you Want, Just What you Get," and fantastic liner notes. (JS)
(Cherry Red, dist. by Rough Trade)

MAJOR ACCIDENT - Massacred Melodies LP

Yet another in a seemingly endless line of British punk records. Though this new group doesn't really break any new ground, better songwriting ability lifts them above the pack. If you insist on rehashing a 70s punk format in 1982, you've got to write memorable tunes to hold anyone's interest, and MAJOR ACCIDENT occasionally succeed where innumerable others are failing. Good recording, too. (JB)
(Step Forward, dist. by Rough Trade)

METEORS - "Mutant Rock/The Hills have Eyes"

Psychobilly, that unique blend of rockabilly style, punk energy, and modern sound has produced a few outstanding records--some CRAMPS, GUN CLUB, PANTHER BURNS, and METEORS cuts. This latest single is a continuation of their great LP. Boss. (TY)
(WXYZ-1-2 Munro Terrace-London SW 10)

MILKSHAKES - "Please Don't Tell My Baby/It's You"

This British band do it up like PRETTY THINGS/KINKS circa '65 with a punk tinge you can feel. Nice sound too, crude like live. Betcha the BEATLES sounded this wild before they started making records. This outshakes most "mod" bands. (RF)
(Bilk-o, dist. by Rough Trade)

PURPLE HEARTS - "Plane Crash" EP

The PURPLE HEARTS return with three fairly pedestrian pop ditties that make one long for their older neo-Mod classics like "Millions Like Us." This stuff isn't really bad, it's just totally unnecessary. Oh, well! (JB)
(Roadrunner, distributed by Rough Trade)

RIOT SQUAD - "Religion Doesn't Mean a Thing/Riots in the City"

Standard Britpunk mining a HM vein. This kind of thing has been done so often and so much better elsewhere that a record like this really has a hard time maintaining interest. Fast, loud, and tedious. (SS)
(Rondelet--98 Marples Ave.--Mansfield Woodhouse--Notts NG19 9HB--ENGLAND)

RITUAL - "Mind Disease/Nine"

Great roaring post-punk with an abrasive sax, horror themes, and frantic drumming, especially on "Mind Disease." "Nine" is more arty and hence less effective, but these guys have real potential. For early KILLING JOKE fans. (JB)
(Red Flame, dist. by Rough Trade)

SCREAMING DEAD - "Valley of the Dead" EP

This exciting British import combines the trashy songwriting of the CRAMPS with atypical hardcore energy and bite, resulting in a disarmingly effective debut EP. While all the songs are very good, "Valley" sets especially high standards in Halloween-style noisemaking. Also note the cheap price. (SS)
(Skull--124 Bath Rd.--Cheltenham--ENGLAND)

SEIZE - "Everybody Dies" EP

It's been a long time since their first single and the SEIZE haven't come out of the garage yet. In the great tradition of slam, crash, and slobber, this EP has a nasty edge and should be played at high volume. Four great ditties are included, but "In For Me" is the standout track. (RS)
(Why Not?, dist. by Rough Trade)

SPECIAL DUTIES - "Bullshit Grass/You're Doing Yourself No Good"

Another great-sounding Oi record from SPECIAL DUTIES, but regrettably they've exhibited completely reactionary values on this one. "Bullshit Grass" is an anti-CRASS diatribe which might be funny if these clowns did even 1/100 as much as CRASS to generate intelligence and help other bands. And what can you say about goons who consider CRASS--the ultimate anarchist group--to be "Reds?" Embarassingly stupid. (JB)
(Rondelet)

SPECIAL DUTIES - '77 in '82 LP

Ditto for this long-player. SPECIAL DUTIES have everything--ripping guitars, amphetamine speed, sandpaper vocals, catchy choruses--except the all-important brains. This time they rail against the "Campaign for Nuclear Disarmament," asserting with jingoistic passion that they don't want to die for a weak England! (Fellas, you were born about a century too late.) If the imbecility quotient wasn't so high, this would be one of my current faves. As it is, I can't recommend it. (JB)
(Rondelet)

TELEVISION PERSONALITIES - They Could have been Bigger than the Beatles LP

The third and final LP from this soon-to-become-legendary band. They Could have been... is a collection of outtakes spanning the whole TVP's career, a great collection of wimp pop gems, neo-psychadelic favorites you've never heard, and two CREATION covers, "Makin' Time" and "Painter Man." The price is worth the admission into Daniel Treacy's mind. Buy and make them "bigger." (JS)
(Whamm, dist. by Rough Trade)

TOTAL CHAOS - "Factory Man" EP

TOTAL CHAOS specializes in a terse, powerful hardcore sound when they so choose, and this four-track EP is quite distinctive stylistically. Songs like "Factory Man" and "She Don't Care" contrast well with the brooding protest of "I Die," making this an atypical, though by no means outstanding, record. No major developments since their debut. (SS)
(Volume, dist. by Red Rhino)



TIMES - "Theme from Dangerman/I Helped Patrick McGoohan Escape"
TIMES - "Three Cheers for the Sun/Here Come the Holidays"

Two new releases by this relatively unknown band. "Dangerman" is supposedly from a forthcoming LP based on the Joe Orton screenplay, but this weak instrumental is not the TIMES' finest hour. It's backed with the fourth version of their cult gem, "Patrick McGoohan." The second release doesn't fare much better, "Three Cheers" being another OK instrumental; the flip is a lighthearted romp about vacations. (JS) (Art Pop, dist. by Rough Trade)

TROOPS OF TOMORROW - 12" EP

A very lengthy reprise of the militaristic song that once appeared on the VIBRATORS' second album, courtesy of original member Knox. The 45 rpm side has more punky spunk and guitar effects; the 33 1/3 rpm side is more brooding and bass-heavy. If you like the song (as I do) you'll enjoy this, but it's not exactly good value for the money. (JB) (Just When You Thought It Was Quiet, dist. by Rough Trade)

TWISTED NERVE - "Caught in Session" EP

This is a cool punk record with pop overtones. The latter appear as melodic riffs laid over a buzzing mid-tempo structure, very reminiscent of the late, great CRISIS. The intro to "Never Say Goodbye" is lifted straight from "Boredom," the BUZZCOCKS' old chestnut. A little nostalgia never hurt anybody. (JB) (Playlist--"Africa"--66 Broughton St.--Edinburgh EH1 3SA--SCOT)

UNDEAD - "This Place is Burning/Dead Revolution"

Well-recorded English punk. The guitars are loud and the sound is heavy, but the material is just too typical to sustain interest. Ho-hum. (JB) (Riot City)

VARIOUS ARTISTS - Bullshit Detector 2 LP

Those who found B.S. Detector 1 disappointing may be pleasantly surprised at the quality and intensity of this important double album set from the people at CRASS. The musical spectrum ranges from experimental and poetic right through to the trashiest of contemporary hardcore, and the tracks by BOFFO, RIOT SQUAD, and the SUSPECTS are worth the price of admission in themselves. In addition, you'll find this to be the best document of the current British underground scene to date. (SS) (Crass, dist. by Rough Trade)



To coincide with our special Finland report, we've decided to review all of the new Finnish punk records in a separate section. One thing can be said at the outset--Finnish hardcore releases are almost uniformly excellent. They are much better than the general run of British and other European punk offerings, better even than most American stuff. So read on, but be aware that the following evaluations are based on the music alone. We can't always determine the political content because the lyrics are in Finnish.



BASTARDS - "Maailma Palaa Ja Kuolee" EP

Super fast thrash, the characteristic Finnish hardcore sound. The BASTARDS have strong vocals and a nice wall of noise, but the weak drumming occasionally lessens the punch and the tunes tend to blur together. That doesn't keep me from recommending it. (JB) (Propaganda, dist. by P. Tuotanto)

GADERS/KAAOS - EP

One Finnish thrash band on each side of this 7". Both seem highly influenced by DISCHARGE. The KAAOS side is a bit zippier. (TY) (P. Tuotanto)

KOHU-63 - "Valtaa, ei Loistoa" 12" EP

The missing link between LAMA and the younger Finnish thrash bands. KOHU-63's newer material is considerably faster than the tracks on their '77-like "Pelimanimusa" EP. They certainly haven't lost any drive or power, though some of the melodic hooks may have been trampled in the stampeding tempo. Still, a fine record, and check out the COCKNEY REJECTS-EXPLOITED parody ("Härpääli Kids") for a good laugh. (JB) (Poko, dist. by P. Tuotanto)



LAMA - "Anarkomarko" EP

Fast classical-style punk with a chunky instrumental attack. It's really good but not as awesome as some other Finnish hardcore releases. "Paskaa" is the standout cut, with its throbbing bass and drum beat. (JS) (Johanna, dist. by P. Tuotanto)

VARIOUS ARTISTS - Oi, Oi, That's Your Lot LP

The fourth and supposedly final Oi compilation LP is far from the best. In fact, I'd say they're scraping the bottom of the barrel here. Aside from fetching cuts by the BUSINESS, the OPPRESSED, ATTAK, SKIN GRAFT, and our own BLACK FLAG, as well as a magnificently funny poem by ATTILA THE STOCKBROKER ("Away Day"), the rest is pretty disposable. Gary Bushell's silly liner notes are well in character, but he's got a lot of cheek trying to force BLACK FLAG into an idiotic Oi mold. (JB) (Secret)

VARIOUS ARTISTS - Punk and Disorderly: Further Charges LP

An American release of this, the second in the series of England's best and most current independent singles. Contains cuts by VICE SQUAD, DISORDER, G.B.H., the EXPelled, RIOT/CLONE, the ABRASIVE WHEELS, and many, many more. If you can't afford to buy all the import 45s, this is the way to go. (TY) (Sounds Interesting--P.O. Box 54--Stone Harbor, NJ 08247)

VARIOUS ARTISTS - United Skins LP

Like the LAST RESORT album, this compilation suffers from weak production and generally lackluster performances. Only T-D-A generate real firepower with their speedy instrumental attack. The ACCUSED and the SEDATED also have their moments, but almost all the other groups have trouble writing a memorable tune. The biggest surprise here is that the newly-reformed SKREWDRIVER--a seminal '77 proto-Oi band--display little of the obnoxious punch that made older songs like "You're So Dumb" so classic. On the whole, disappointing. (JB) (Last Resort--43 Goulston St.--London E1--ENGLAND)

ZOUNDS - "More Trouble Coming every Day/Knife"

Reputedly the last release from ZOUNDS, this 45 showcases an appealing change of musical direction. From punk origins to their rather boring post-punk phase to this, an enigma-filled variety of pop music peculiar to the English. Pick this one up if you're a T.V. PERSONALITIES or SOFT BOYS fan. (JB) (Rough Trade)

LAMA - "Nimetön" EP

Powerhouse drumming seems to be the hallmark of this band. The songs on this EP tend to be in the older punk style of '78, but it's delivered with great intensity and commitment. (TY) (Johanna, dist. by P. Tuotanto)

MAHO NEITSYT - "Mitä On Punk?" EP

Extremely biting '77 punk with rough sandpaper vocals straight out of a horror film. This is really strong stuff and, best of all, it doesn't evoke any close comparisons with other groups. Laryngitis rules, OK! (JB) (Maho, dist. by P. Tuotanto)

NUKKETEATTERI - "Tervetuloa Helvettiin" EP

Powerful Finnish thrash punk. The closest comparison is probably G.B.H., except that these guys are better. "Jos Sota Tulee" is the best of a bunch of great songs. (JB) (Aikalopuu, dist. by P. Tuotanto)

RIISTETYT - "Iaki Ja Järjestys" EP

More ultra thrash from Finland. On this EP every individual song is manic and would sound super if played by itself, but it's hard to distinguish between the various tracks when they're all played back-to-back. I guess distinctive songwriting is what separates great thrash from good thrash, but this stuff is still plenty wild. (JB) (P. Tuotanto)

RATTUS - "Rajoitettu Ydinsota" EP

The newest release from these scene veterans, and they're getting faster and more intense each time around. Given the youthful competition, it's not surprising that this EP showcases heavy thrash stuff, and it's well worth your attention. Watch for an LP soon. (JB)
(Poko, dist. by P. Tuotanto)

TERVEET KÄDET - "Rock Laahasta Vastaan" EP

A raw one-sided thrash record with vocals that sound like they're coming out of a covered garbage can. In other words, an extremely nasty debut with loads of promise. (JB)
(dist. by P. Tuotanto)

TERVEET KÄDET - "Mull on Lian Lyhyt Säinky" EP

More of the same great sound. The material here is very much like early DISCHARGE, only more garagey. I defy anyone to try and surpass T. KÄDET's primitive guitar leads. Highly recommended. (JB)
(dist. by P. Tuotanto)

TERVEET KÄDET - "Käretön Joulu" EP

With this release, T. KÄDET come of age and prove that they're among the world's best hardcore bands. This well-recorded record has everything--ultra tight thrash power, join-in choruses, and lead vocals so demented that they make the MEAT PUPPETS sound like the BEE GEES. The hottest punk EP released thus far this year. Really. (JB)
(Poko, dist. by P. Tuotanto)



THE WORLD

ANTI-CIMEX - "Anarkist Attack" EP

Swedish thrash--sounds like WAR ZONE to me. Crude, abrasive, raw guitar and vocals. Definitely U.S.-influenced. (TY)
(Bullshit, dist. by P. Tuotanto-c/o Veitto Vasko-76780 Lamminmäki-FINLAND)

D.O.A. - "War on 45" 12" EP

The band now includes Joey and Dave from the old line-up, plus Dimwit and Wimpy Roy from the "other" famous Vancouver band, the SUBHUMANS. This record isn't as frantic as Hardcore '81, but it's more typical of D.O.A.'s live rock 'n' roll, somewhat reminiscent of the old MC 5. They also do some reggae, and covers of "war" songs by EDWIN STARR and the DILS. (TY)
(Faulty)

DAILY TERROR - "Klartext/No Fun is No Fun"

Oi in one country is enough, nicht wahr? Boring. (TY)
(Aggressive Rock Production--Skalitzerstrasse 49--1000 Berlin 36--WEST GERMANY)

FORGOTTEN REBELS - "This ain't Hollywood...This is Rock 'N' Roll" LP

The second album from an old Toronto punk band known for its cavalier offensiveness. Compared to their classic *In Love* with the System LP, which was filled with unforgettable satire like "Elvis is Dead" and "No Beatles Reunion," this new release is rather tame. Despite the personnel changes, the group retains its infectious pop-punk sound and its absurdly ironic quality, but the themes are much more pedestrian and much of the obnoxiousness is gone. I guess that's "progress" for you. (JB)
(Star-2½ James St. North--Hamilton, Ontario-L8R 2J9--CANADA)

JEZUS & THE GOSPELFUCKERS - "Factory" cassette EP

Nine songs that absolutely rip. Very much in the DISCHARGE vein, as are many of the European hardcore bands. This one's from Holland. (TY)
(Dist. by Rough Trade)

KILLER PRALINEN - "Bunker Ballett" 12" EP

Punk rock from Germany. The songs range from the heavy PROFESSIONALS-like pop of "Fest Club" to the PISTOLIAN "Rote Maske," but they all have dense guitars and hooks aplenty. A mixed bag, but definitely worthwhile. (JB)
(Aggressive Rock Production-Skalitzerstrasse 49-1000 Berlin 36-GERMANY)

TYHJÄT PATTERIT - "Osat Hukassa?/Ruuksas?"

"Osat" is a great punk song in the classic late 70s tradition, complete with choppy fuzz guitar and cool background vocals added for punctuation. Only the handclaps are missing. The B-side is slower and far less memorable, but this band is mining a rich if overused vein. (JB)
(Poko, dist. by Hallelujah)

VARIOUS ARTISTS - "Systeemi Ei Toimi" EP

LAAHUS and KAAOS have four songs each that shred to the max. (I'm getting desperate for adjectives here). Really rad. VAPAA PÄÄSY, on the other hand, pale in comparison due to their wimpier sound. (TY)
(P. Tuotanto)

000 - "Oodeja Simasville" EP

Unlike most Finnish bands, which pursue their chosen genre with a single-minded and frenzied dedication, 000's debut is a mixed bag. Their crunching sound is applied equally well to thrash, mid-tempo punk, and even a couple of engaging post-punk numbers. It's good to see experimentation, but I still favor the straight and nasty. (JB)
(MNEMO, dist. by Propaganda)

MEKANIK DESTRUKTIW KOMANDOH - "Rohe Gewalt/Rhythmus der Musik"

A live recording from this German group. It utilizes a sax, but it's not "arty." The A-side has a hard-driving, sparse, "Peter Gunn"-like sound; the B-side is punkier and even stronger. They're coming to the U.S. in January. (TY)
(ZickZack, dist. by Systematic)

NAPALM - "It's a Warning" EP

Cockney kids from Hamburg? Jawohl, mates! German teens from that city were highly influenced by the Brits in the 60s--the BEATLES played the Star Club and the RATTLES emerged. In the 80s, it's NAPALM's turn, right down to the accents and soccer chants. (TY)
(Konnekschen--Durchschnitt 13--2000 Hamburg 13--WEST GERMANY)

NORMAHL - Verarschung Total LP

Mid-tempo '77 punk from this German hardcore band. If the guitars were turned up twice as loud and the vocals were more raspy, the NORMAHL might have something going here. This isn't the case, so the results are less than satisfying. There is an appealing amateurishness evident here, but it's not enough to overcome the above-mentioned shortcomings. (JB)
(Mulleimer--Kesslerstrasse 8--7030 Boblingen--WEST GERMANY)

NOT MOVING - "Strange Dolls" EP

Four songs, each with a different style. One is in the U.K. post-punk style, one is a surf standard, one is CRAMPSish, and the final one tears it up. Good female vocals, but unfortunate intrusion of synth. (TY)
(Electric Eye--c/o Liz Petersen--Via Mondini 25-29100 Piacenza--ITALY)

RAZORS - "Banned Funx" 12" EP

This West German band plays tight, hard, powerful punk and hardcore. Great record, along with all their previous releases. (TY)
(Konnekschen)

RIOT 303 - "Crowd Control" EP

Hey, it's punk rock that sounds very much like the Canuck SUBHUMANS, even down to the Wimpy Roy-style singing. Most the punk bands in the U.S. either wimped out or went thrash, leaving the last bastion of the older sound in England and the wilds of Canada, whence this group emerged. Fellas, it's '83, but your record is darn nice in a nostalgic sort of way. (TY)
(Cardiac, no address)

39 CLOCKS - Subnarcotic LP

This is the second album from this German group. It's like meeting the VELVET UNDERGROUND and SUICIDE in a rain-storm. It isn't gloomy either, it's a lot of fun. They don't get too wild but the rhythm is rigid. They even do "Louie Louie" without making it sound old. (RF)
(Psychotic Commotion/Eigelstein--Aquinostrasse 7-11--5000 Köln--W. GERMANY)

October 3, 1982

CLASS OF 1984...THE FUTURE?

Salutations, Tim & The Gang,

Just thought I'd write you concerning an extremely disturbing situation as of recent. We all know the media makes things tough for survival on all of us. Reporters, journalists, editors and television distort what we say and do for their own ends and benefits. They want our scene to go down the tube...just another trendy fad like the hippie movement. They'd like to ground us out under the heel of fascist dictatorship mind-control tactics. Fellow Punks, and all those who continue to fight for Right...They've employed a new ruse:

"The Class of 1984" is a new film release that has hit our local theatres in Modesto. I've never been so scared in my life, afraid for our scene. Afraid for our rights as human beings, as this film is the most massive exploitation of the punk scene I've ever witnessed. The flick is disgusting and a lie.

My friends (Paul & Keith of VIOLENT RIOT) and I were almost sorry we saw it, but even sorrier for the effect it had on those others who saw it, sorrier still for their reactions to us. The flick was based on a sorry excuse for a school, with chickenshit for administrators, security guards and teachers.

The students and faculty as well as the entire neighborhood were being terrorized by a gang of "punks". These so-called "punks" ran dope rings, prostitution rings and literally ran the entire school. They were racists, sadists and lived their lives reigning supreme over anything and everybody. Literally, "Terrorists" was their name and the extreme end of Fascism and Tyranny was their game. No one dared to oppose them EVER or they would either get seriously hurt or killed! This fucking movie made the REAL Punk scene look SO bad, it is almost unreal.

Two friends and I went to see this flick last Friday night. We were waiting for the first showing to get out so we could see the second of that evening. Soon people started filing out of the theatre doors and the first thing they saw as they came out was our trio. Their eyes bugged out wide--fingers were pointed--accusations and even THREATS were made. We were merely talking amongst ourselves and this onslaught began. One little kid tugged at his mother's shirt and said "Mommy, there's those people in the movie!" He appeared terrified! A lump entered my throat, and the movie's contents intrigued me all the more. After seeing the flick, I realized what had prompted the ill-feelings towards us prior to entering the theatre, and--admittedly, what else could we expect? It wasn't the public's fault. All they knew about the Punk scene was what the mass media shoved down their throats; and since they rely on what is printed and said by the...Enemy--they take their words as Fact.

After the movie finished and the credits rolled by, we noticed actual Punk bands' names were entered--part of the movie's soundtrack. We had recognized the tunes earlier in the flick: FEAR and TEENAGE HEAD were a couple of the bands whose songs were used to make the movie. On one way

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CLASS OF 1984

out we received dirty looks and snide remarks on the side, but noticed the wide area of space given to us as we took off, skateboards underfoot. We had no more gotten out of the theatre when a bunch of guys surrounded us and accused us of various things and made threats. Paul tried to explain and to un-do what the movie had already instilled, but they didn't listen. One big fat guy shouted "You fuckin' crummy punks! We're gonna kick your ass!" Then started swinging at Paul. One other guy jumped Keith and three others yelled at me and slapped me around. Theatre security came a little late and did little anyway. Paul has a pretty bad concussion. Keith is a mess of cuts and bruises and a broken rib. I have a fat lip, a black eye, and a troubled mind. I got off easy. "I was a girl", they said. Security said there was nothing they could do--they "Didn't see it happen" or "Who started what." The assholes who started it said WE started it, and that THEY had alibi's. Our boards were confiscated and a relative of mine had to go pick them up later. Now we are banned from that particular theatre for 3 month until we "can straighten up", and when (and if) we do come back, we "had just better watch it." Since then, only three days later, we've received all kinds of hassles when we go out--worse than before, when people only laughed, pointed & made rude comments. Now they yell out "Class of '84!" over and over, throw things, and try to start fights. But that's our problem, I guess.

I cannot believe the aggression the film induced; the hatred and hostilities addressed and directed at us. The film industry in their own ignorance, has assaulted our safety and insulted us by producing a film that is totally contradictory to the Punk scene and makes all who see this piece of photographic, exploitative shit BELIEVE that we are just a pathetic bunch of sadistic tyrants who oppress & terrorize ALL who oppose them. And how could FEAR and TEENAGE HEAD ever release their music for the film company to use for their own ends in a cut-throat attempt to make us appear to society what we are NOT!?? What IS this? Has anybody else you know been affected by this film? I've been contemplating writing to FEAR (the band). This isn't fair & I'm sick of this crap! It's FUCKED! And I don't think we should take it. I won't! I'm starting a letter to the film co. who produced "Class of 1984" & hopefully can get their address. This is ridiculous, but then again, considering the source...

Punks Unite & Fight for Right!

Melissa Camille
Paul Cadena
(VIOLENT + RIOT)

Ed.--The movie is not only exploitative of Punks, it also insults all women under 20. The opening scenes focus on rear shots of teenage butts in short mini-skirts. The punk girls are either bisexual nymphomaniacs or they sell their bodies for speed. And they are dumb, besides. The only "intelligent" girl is an archetypical virgin Goody-two-shoes.

Besides sexism, racism was nicely represented by a rivalry between the punk drug suppliers and the black suppliers. Early on in the film, the white Nazi punks soundly "whop" the black gang and then escape the police; while the blacks are left helpless in an underpass to be easily taken away by the police. That ends the threat from the "inferior" black gang and we see no more of them during the movie. Needless to say, there are no minority punks in this film.

The most ominous aspect of the movie is the fact that the teacher/hero literally gets away with murder because "nobody saw it happen" and therefore the police look the other way. This is a disturbing conflict since this is the type of corruption the teacher had originally been fighting against. But he changes his mind when the punks rape and kidnap his wife; then the movie becomes a snuff-flick like "Halloween", as the hero searches for his wife and systematically assassinates the members of the punk gang. We obviously feel a sense of justice when the gang is obliterated, and therefore don't see what is basically wrong with the fact that the teacher has resorted to the same tactics and morals as the "bad guys". No one would argue that the teacher's revenge isn't satisfying, but then what is this movie really telling the audience? The conclusion drawn is that mercenary tactics and gruesome murder are okay if they are used to benefit the "right" cause. If this is so, who points the finger and condemns the victim?

Also, by dressing the villains in punk garb, the film provides the audience with an easily identifiable group to embody all that society fears: terrorism, murder, rape etc. This sets punks up to be real-life victims, since we make an easily spotted scapegoat. Since we are fundamentally based in rebellion, conservatives see us as antisocial (which we are--anti their society); from this they see a close link to crime--from their severely limited viewpoint. Just like the Jews & Blacks & Chicanos, we too can be blamed for life's hardships (a cornerstone of Fascism).

It was ironic and sad to read how the theater security in Modesto would not help our Punk fellows because "they didn't see the assault happen." Either the theater guards have free passes and have been learning from our right-wing movie-makers, or the movie reflects a sadly common aspect of human nature.

Fletch

WE ARE INTERESTED IN THE PUBLIC'S RESPONSE TO THIS MOVIE. IF YOU SEE IT, WE WOULD LIKE TO KNOW WHAT YOUR REACTION TO THE MOVIE WAS AND HOW YOUR PERCEPTION OF PUNK WAS AFFECTED BY SEEING THIS MOVIE.

PLEASE SEND YOUR LETTERS TO:

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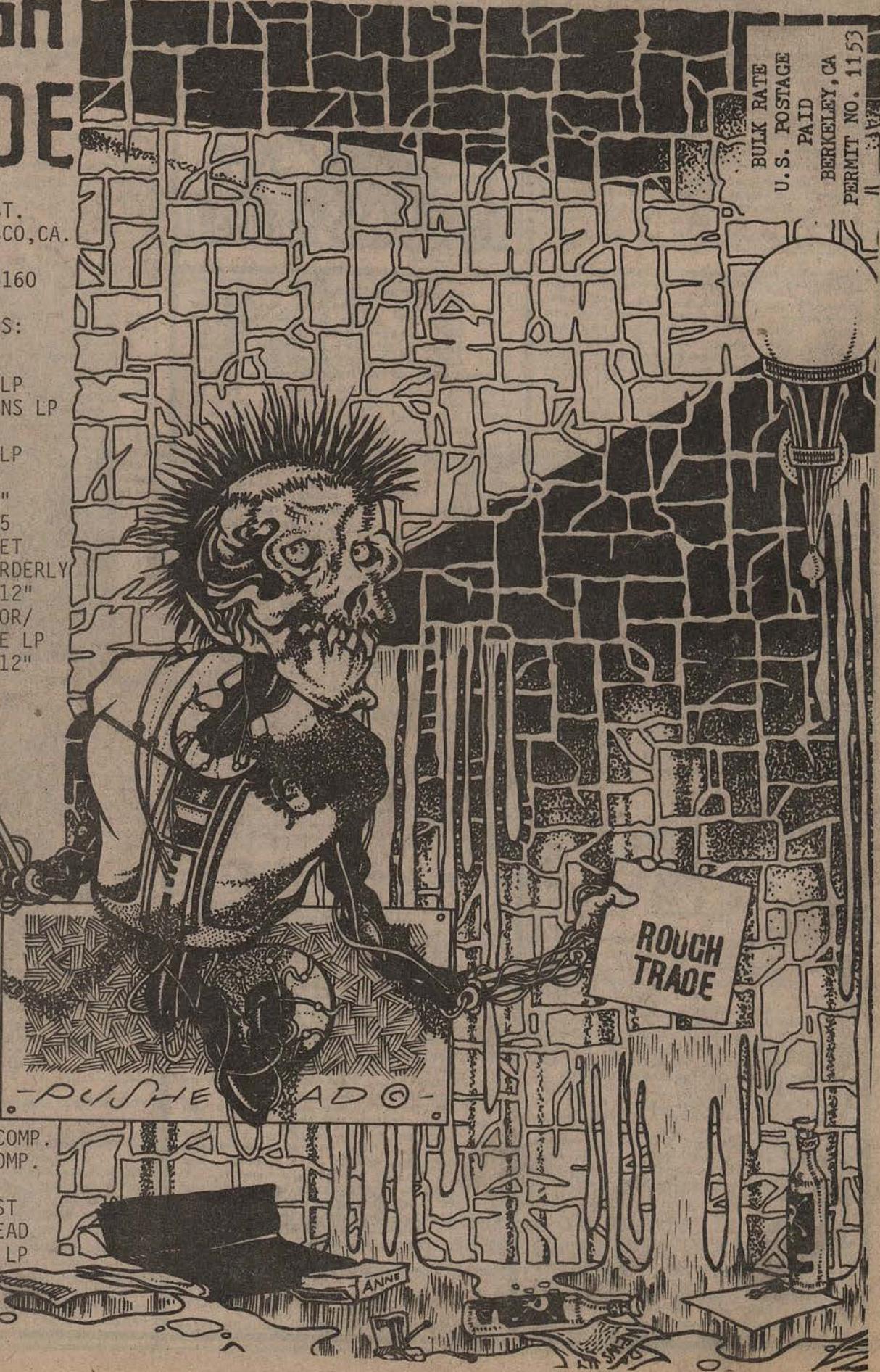
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